

Chris Beetles
Summer Show
2018









Copyright © Chris Beetles Ltd 2018

8 & 10 Ryder Street

St James's

London

SW1Y 6QB

020 7839 7551

gallery@chrisbeetles.com

www.chrisbeetles.com

ISBN 978-1-905738-84-7

Catalogue in publication data is available from
the British Library

RESEARCHED AND WRITTEN BY DAVID WOOTTON

With contributions from Alexander Beetles,
Becky Chapman, Sasha Morse, Christopher Newall,
Fiona Nickerson and Pascale Oakley

Edited by Pascale Oakley and David Wootton
with Fiona Nickerson

Design by Jeremy Brook of Graphic Ideas

Photography by Julian Huxley-Parlour

Reproduction by www.cast2create.com

Colour separation and printing by Geoff Neal Litho Ltd

Front cover:

Claude Calthrop, *The First at Home* (detail) [67]

Front endpaper:

Francis Towne, *A View of Glastonbury Abbey* (detail) [1]

Title page:

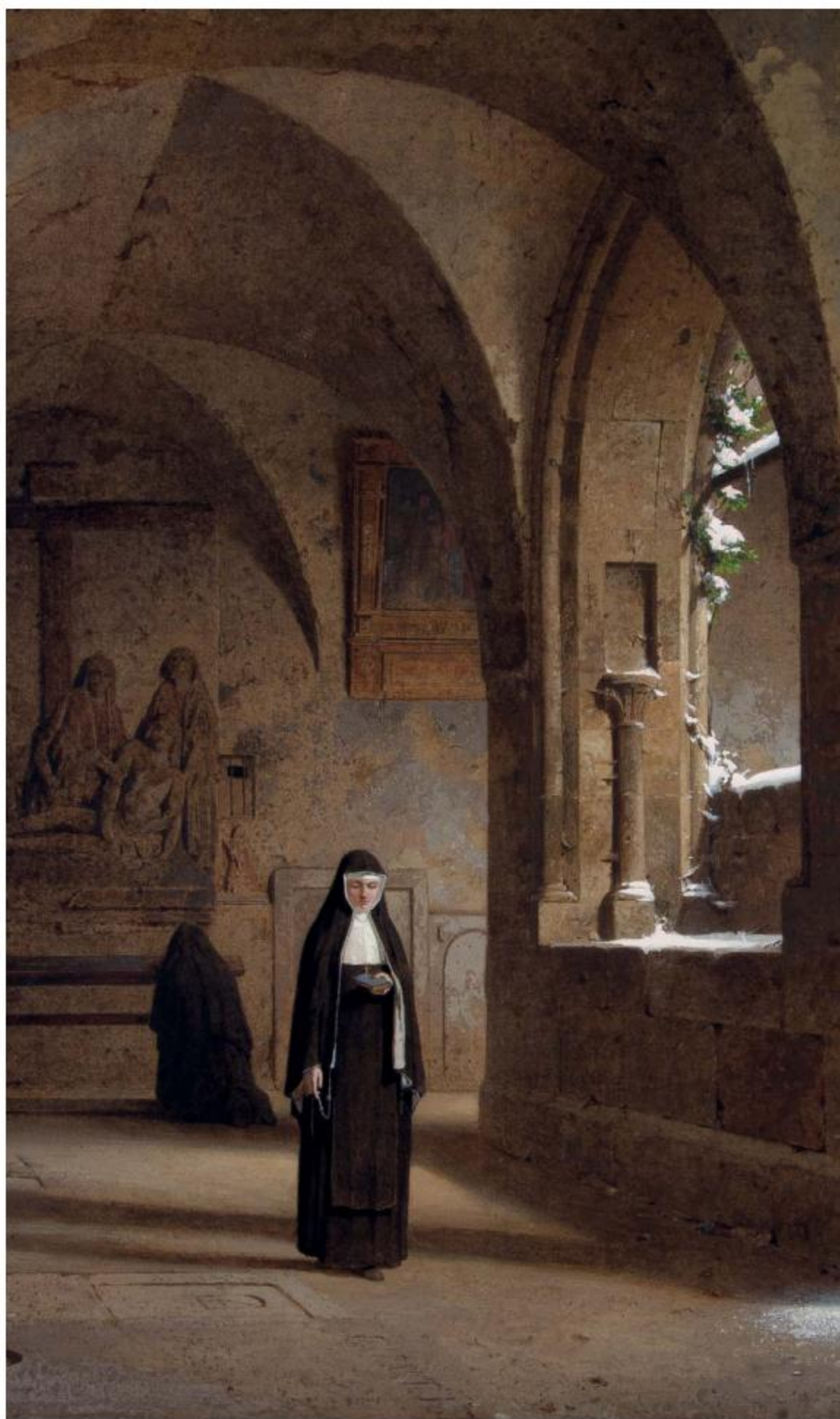
Raymond Booth, *Barn Owl at Dawn, Eccup* (detail) [180]

Back endpaper:

Algernon Talmage, *Wounded Horses Returning
from the Front, France* (detail) [125]

Back cover:

Patrick Hennessy, *Roses in a Bedroom* [179]



This page:

Adolph Seel, *Nuns in the Cloister at Halberstadt
Cathedral with Snow* (detail) [60]

Chris Beetles Summer Show 2018



CHRIS BEETLES GALLERY

FRANCIS TOWNE

Francis Towne (1739-1816)

The landscape painter, Francis Towne, spent most of his life in Exeter, earning his living as a drawing master, and sending work to exhibitions in London, where he had only moderate success. However, he was rediscovered and reappraised in the early twentieth century, and is now considered one of the most innovative watercolourists of his age.

Francis Towne was baptised at All Saints, Isleworth, Middlesex, on 19 August 1739, one of the five children of William Towne, a corn chandler, and his wife, Lydia. At the age of 13, he was apprenticed to Thomas Brookhead, a London coach painter. His progress was acknowledged seven years later, near the end of his apprenticeship, when he was awarded a first prize for 'an original design' by the Society of Arts. He then undertook some further study at St Martin's Lane Academy, and with the court portraitist, John Shackleton, and began to exhibit paintings, usually in oil, at the Society of Artists (1762) and the Free Society (1763).

Around 1763, Towne was employed by the coach painter, Thomas Watson, in Long Acre. It was in this capacity that he first visited Exeter, the city that became the centre of his activities for the next two decades. He acted as a drawing master and, though he considered that title demeaning, attracted a number of loyal pupils, including the prominent lawyer, James White, and his nephew, John White Abbott. He continued to show work in London, but in 1768 declined an invitation to exhibit at the newly founded Royal Academy; he later regretted this decision and would only ever intermittently exhibit at that institution. However, in 1770, he was elected instead as a Fellow of the Society of Artists.

In the early 1770s, Towne undertook commissions to draw the estates of Lord Clifford (1773) and Viscount Courtenay (1774) and, as a result, established his reputation among Devon aristocracy and gentry. Then, in the summer of 1777, he made a pioneering tour of North Wales with James White. The tour gave rise to work which fully revealed his mature watercolour manner, a highly restrained and geometric combination of flat washes over brown pen outlines.

In August 1780, Towne left England to travel alone and independently to Rome. Arriving in the city in October, he met up with his London friend, the artist, William Pars, and became the sketching partner of John 'Warwick' Smith. He responded to the warmth of Italy by shifting his palette from greys to browns, and began the novel practice of noting the exact time of day on his drawings. He was led partly in his choice of subject by the example of Claude Lorrain, and drew not only such buildings as the Colosseum but also the surrounding

Campagna. In January 1781, he travelled to Naples, and there drew with Thomas Jones, another London acquaintance. In May, he returned to the area of Rome, and worked at Tivoli and Lake Albano. In August, he began his return journey to England, in the company of 'Warwick' Smith. While travelling through Switzerland, Towne produced some of his finest works, responding to the mountain landscape in a sublime economical vein.

From 1782, Towne shared his time between London and Devon. He received far fewer commissions from Devon landowners than he had in the previous decade. However, he was employed by Sir Thomas and Lady Acland, of Killerton, to make a group of large views of Devon and North Wales (1785). He also made a tour of the Lake District with James White and John Merivale (1786).

In 1788, Towne made the first of ten unsuccessful applications to become an associate of the Royal Academy. However, the foundation of the Society of Painters in Water Colours, in 1804, encouraged him to re-evaluate his work, and finally consider his watercolours as seriously as his oils. A year later, in February 1805, he took the innovative step of mounting a large watercolour retrospective at Henry Tresham's Gallery, at 20 Lower Brook Street, though the exhibition passed almost without notice.

On 5 August 1807, Towne married the French dancing mistress, Jeannette Hilligsberg, who was 40 years his junior. They settled in London, but Jeannette died only eight months later in April 1808. In the following years, he returned regularly to Devon, and also visited Cornwall (1809), Wales (1809, 1810), Edinburgh (1811) and Oxford (1813). He exhibited for the last time in 1815, at the British Institution, and died at his London home, 31 Devonshire Street, in the following year, on 7 July 1816.

Though not well known in his lifetime, Towne had an enormous influence on English watercolourists of the twentieth century, following the rediscovery of his work, in the 1930s, by the scholar and collector A P Oppé.

His work is represented in numerous public collections, including the British Museum, Tate and the V&A; the Ashmolean Museum (Oxford), The Fitzwilliam Museum (Cambridge) and the Royal Albert Memorial Museum (Exeter); and the National Galleries of Scotland (Edinburgh).

Richard Stephens' *A Catalogue Raisonné by Francis Towne (1739-1816)* is available online at francistowne.ac.uk.



1 A View of Glastonbury Abbey

Signed and dated ... 1777

Signed, inscribed with title and dated 1777 on reverse

Watercolour with pen and ink

11 ½ x 18 ¾ inches

Provenance: Bequeathed by the artist to James White of Exeter, 1816; John Herman Merivale and his successors

Possibly exhibited at 'Exhibition of Original Drawings', The Gallery, 20 Lower Brook Street, London, 1805, as either no 50 or 51

Literature: Richard Stephens, *A Catalogue Raisonné of Francis Towne (1739-1816)*, francistowne.ac.uk, FT117

Further reading

Adrian Bury, *Francis Towne: Lone Star of Watercolour Painting*, London: C Skilton, 1962; Susan Morris, 'Francis Towne', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 31, pages 233-234; Timothy Wilcox, *Francis Towne*, London: Tate Gallery, 1997; Timothy Wilcox, 'Towne, Francis (bap. 1739, d. 1816)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 55, pages 109-110

A View of Glastonbury Abbey

Francis Towne visited North Wales, possibly for the first time, on a six-week tour in the summer of 1777. He was accompanied by his friend, and former pupil, James White, who probably met up with him in Bristol. He produced at least 54 drawings, beginning with one of Bridgnorth Castle, Shropshire, on 20 June. His sketching sites in Wales included the area around Cadair Idris (30 June-5 July), Snowdon and the area around Caernarvon (9-12 July), Penmaenmawr (13-15 July) and the Vale of Llangollen (17 July). His last two drawings of the trip were made at Glastonbury, in Somerset, on 30 July – the present one and another, of the exterior of the abbey, which is in a private collection.

Glastonbury Abbey was founded in the seventh century, and enlarged in the tenth. In 1184, a fire destroyed the monastic buildings but, almost immediately, they began to be reconstructed. The new Lady Chapel, shown in the present watercolour, was built at the west end of the abbey church, and consecrated in 1186. Becoming one of the richest and most powerful monasteries in England by the fourteenth century, the abbey was suppressed during the Dissolution of the Monasteries, under Henry VIII. When the abbot, Richard Whiting, resisted, he was convicted of treason, and hanged, drawn and quartered. The site was divided among various landowners, and the abbey buildings gradually dismantled, so that, by the eighteenth century, it was a ruin. It then became the subject of interest for antiquarians, and of artists and tourists in search of the Picturesque.

THOMAS HEARNE

Thomas Hearne (1744-1817)

One of the most influential topographical draughtsmen of the late eighteenth century, Thomas Hearne produced meticulous and atmospheric tinted drawings that helped raise the status of his art.

Thomas Hearne was born at Marshfield, Gloucestershire, on 22 September 1744, the only son of William Hearne and his wife, Prudence. His father died when he was about five years old, and he then moved with his mother to Brinkworth, near Malmesbury, in Wiltshire. In his teens, he was sent to London to become apprenticed to an uncle, who was a pastry cook in Maiden Lane, Covent Garden. It has been suggested (Fenwick 2004, page 160) that he was 'probably encouraged ... to pursue his artistic inclinations' by his next door neighbour, the draughtsman and engraver, John Miller (who had been born Johann Müller in Nuremberg in about 1715).

Gaining premiums from the Society of Arts for a still life drawing in 1763 and an equestrian subject in 1764, Hearne became apprenticed to the engraver, William Woollett, in 1765. During the years of his apprenticeship, he exhibited watercolours at the Free Society of Artists and the Society of Artists, in a style influenced by Paul Sandby, and decided to become an artist rather than an engraver. Woollett introduced him to his friend, the Rev Charles Davy, and, for six weeks of the spring of 1771, they stayed with Davy at his home in Henstead, Suffolk. There they were joined by the 18-year-old Sir George Beaumont, to whom Davy was tutor. Beaumont developed a passion for drawing at this time, and would become one of Hearne's most important patrons.

Later in 1771, Hearne was appointed draughtsman to Sir Ralph Payne, the new Captain-General and Governor-in-Chief of the Leeward Islands, a group of sugar colonies in the Caribbean. He stayed for three and a half years in the Leewards, recording the terrain, the towns and the inhabitants in order to celebrate Payne's successful stewardship. Hearne's achievement has been described as 'an almost unique record of colonial life of the period' (Fenwick 2004, page 160). In 1775, Hearne and Payne returned to England, and Hearne spent a year and a half preparing the work that he had produced for engraving.

Though never going abroad again, Hearne travelled widely in Britain. From 1777, he worked with the engraver, William Byrne, providing 84 drawings for *Antiquities of Great-Britain*, a record of the nation's historic monuments that was completed in 1807. The series has been considered to have 'set a new standard in the pictorial recording of mediaeval architecture' (Conner 1996, page 279), and it led to Hearne being elected a member of the Society of Antiquaries in 1793. Byrne also issued *Rural Sports* (1780), a smaller set of Hearne's designs,

and literary titles, including Oliver Goldsmith's *The Vicar of Wakefield* (1780) and Henry Fielding's *Joseph Andrews* (1781-88), with Hearne's illustrations. Fifteen of Hearne's drawings would be engraved for *Britannia Depicta*, one of Byrne's later projects, issued between 1806 and 1818.

Many of Hearne's travels were made in the company of Sir George Beaumont. These included a visit to the Lake District in 1777, on which they were joined by the painter and diarist, Joseph Farington (whose writings are an important source of information on Hearne). In the following year, he and Farington joined Beaumont and his new wife, Margaret, on a tour to Scotland. Then, in 1794, he and Beaumont journeyed along the Wye Valley.

By 1782, Hearne had met the collector and writer, Richard Payne Knight. In that year, he took on the task of executing a number of watercolours of Sicily, which he worked up from sketches by Jakob Philipp Hackert and Charles Gore that they had made in the company of Knight during a tour of 1777. Between 1784 and 1786, he made visits to Knight's estate at Downton Castle, Herefordshire, in order to record the newly landscaped grounds. A decade later, he would provide illustrations to Knight's *The Landscape: A Didactic Poem* (1794), which propounded the principles of picturesque landscape gardening.

Between 1785 and 1793, Hearne exhibited work at the Royal Academy; he stopped because he did not like the way that watercolours were hung, and would only show there once more, in 1806. However, his work also became known through the 'academy' of the physician, Dr Thomas Monro, which was held at 8 Adelphi Terrace, Monro's home from 1794. Monro made available fine examples of master watercolourists, for such younger artists as Thomas Girtin and J M W Turner to copy, and especially those of Hearne, so becoming his leading patron from this time. In turn, Hearne became a good friend of Monro and his family, often visiting Adelphi Terrace, and staying at his country houses, at Fetcham, Surrey, and, after 1805, Bushey, Hertfordshire.

While generally maintaining a 'precise and judicious manner of tinted drawings until his death' (Conner 1996, page 279), Hearne did become a little freer in handling in some later works. In old age, he was supported by generous friends, including Sir George Beaumont, who, for instance, had him to stay at his ancestral seat of Coleorton Hall, in Leicestershire, in 1808. Having remained a bachelor, Hearne died at his home of more than 30 years, at 5 Macclesfield Street, Soho, London, on 13 April 1817. Monro paid for his funeral, and had his body interred in the churchyard of St James's, Bushey. He lies beside Monro and their mutual friend, the artist, Henry Edridge.

His work is represented in numerous public collections, including the British Museum, Tate and the V&A; The Fitzwilliam Museum (Cambridge) and Leeds Art Gallery; and the National Galleries of Scotland (Edinburgh).

Further reading

Patrick Conner, 'Hearne, Thomas (b Marshfield, Avon, 22 Sept 1744; d London, 13 April 1817)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 14, page 279; Simon Fenwick, 'Hearne, Thomas (1744-1817)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 26, pages 160-161; David Morris, *Thomas Hearne and His Landscape*, London: Reaktion Books, 1989; David Morris and Barbara Milner, *Thomas Hearne 1744-1817: Watercolours and Drawings, A Catalogue of a Touring Exhibition*, Bolton Museum and Art Gallery, 1985

2 Mill at Hitchin, Hertfordshire

Watercolour with pencil

7 ¼ x 9 ¾ inches

Provenance: Walker's Galleries, 1954



3 Rothesay Castle

Pen ink and watercolour with pencil

7 ¼ x 10 inches

Illustrated: *Antiquities of Great Britain: Illustrated in views of Monasteries, Castles, and Churches, now existing; with descriptions in English and French*, London: Hearne & Byrne, 1784, volume I, no XLVII (engraved by W Byrne & T Medland)

FRANCIS NICHOLSON

Francis Nicholson, OWS (1753-1844)

Francis Nicholson made his name as a landscape watercolourist in a Romantic vein. By combining a traditional approach to composition with an interest in technical experiments, he became a popular teacher.

For a biography of Francis Nicholson, please refer to *Chris Beetles Summer Show*, 2017, pages 12-13.

His work is represented in numerous public collections, including the Government Art Collection.

Further reading

Randall Davies, 'Francis Nicholson, 1753-1844: Some Family Letters and Papers', *The Old Water Colour Society's Club*, vol 8, pages 1-39; Simon Fenwick, 'Nicholson, Francis (1753-1844)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 40, pages 813-814; Basil Somerset Long, 'Francis Nicholson: Painter and Lithographer', *Walker's Quarterly*, 1924; Huon Mallalieu, 'Francis Nicholson: a doughty biter of feeding hands', *Water-Colours and Drawings*, vol 4, no 3, 1989, pages 15-18; Scott Wilcox, 'Nicholson, Francis (b Pickering, N Yorks, 14 Nov 1753; d London, 6 March 1844)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 23, pages 104-105

4 Fountains Abbey & Bridge

Signed and dated 1794 below mount
Inscribed with title on reverse
Watercolour
8 ¼ x 11 ¾ inches

Fountains Abbey

Following his move to London in the early nineteenth century, Yorkshire-born Francis Nicholson produced many lithographs of English landscapes based on his drawings. Those he published included the set, *Six Views of Fountains Abbey in Yorkshire: drawn from nature and on stone*, London: Rodwell and Martin, 1820. The images that it contains are similar in feeling to the present watercolours.

One of the largest and best preserved Cistercian monasteries in England, Fountains Abbey was founded in 1132, and became particularly wealthy and powerful before Henry VIII ordered its dissolution in 1539.





5 Fountains Abbey

Watercolour

8 ¼ x 11 ½ inches

JOHN VARLEY

John Varley, OWS (1778-1842)

John Varley was a central figure for the watercolourists of the early nineteenth century. A founder member of the Society of Painters in Water Colours, and its most prolific exhibitor, he was also a highly significant teacher of both professionals and amateurs, and a writer of instruction manuals. He encouraged his students to paint in the open air, but also promoted the Picturesque theory of adapting nature to the requirements of composition.

For a biography of John Varley, please refer to *Chris Beetles Summer Show*, 2015, pages 5-6.

His work is represented in the Government Art Collection and numerous public collections, including the British Museum, The Courtauld Gallery, Tate and the V&A; Dove Cottage and

the Wordsworth Museum (Grasmere), Hereford Art Gallery, Manchester Art Gallery and Tyne and Wear Museums; the Fine Arts Museums of San Francisco; and the Art Gallery of Greater Victoria (British Columbia).

Further reading

Adrian Bury, *John Varley of the Old Society*, F Lewis: Leigh-on-Sea, 1946; Claus Michael Kauffmann, *John Varley, 1778-1842*, London: Batsford/Victoria and Albert Museum, 1984; Claus Michael Kauffmann, 'Varley, John (1778-1842)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 56, pages 148-149; Anne Lyles, 'John Varley's early work', *Old Water-Colour Society's Club*, vol 59, 1984, pages 1-22; Anne Lyles, 'Varley (1) John Varley', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 31, pages 908-909

See images overleaf

JOHN VARLEY



6 The Castle Approach
Watercolour
6 ¼ x 10 ½ inches

10



7 A Sunset View Towards York Minster from the River
Watercolour
7 ½ x 14 ½ inches

A Sunset View Towards York Minster from the River

In 1803, Edward, Viscount Lascelles, invited John Varley to his Yorkshire home, Harewood House, in order to paint views of the estate. In so doing, he treated Varley as a successor to Thomas Girtin, whom Lascelles had patronised and who had influenced the development of Girtin's art. The visit to Yorkshire gave Varley the opportunity to draw and paint other subjects in the area, as exemplified by the present watercolour of York Minster.

THOMAS ROWLANDSON

Thomas Rowlandson (1757-1827)

Thomas Rowlandson raised comic art to a new level by representing the panorama of contemporary life with almost unparalleled fluency – adopting lyricism or incisiveness as best fitted the subject. And, in capturing an abundance of picturesque detail, his work provided a parallel to the novels of Henry Fielding or Laurence Sterne.

For a biography of Thomas Rowlandson, please refer to *Chris Beetles Summer Show, 2017*, page 4.

Further reading

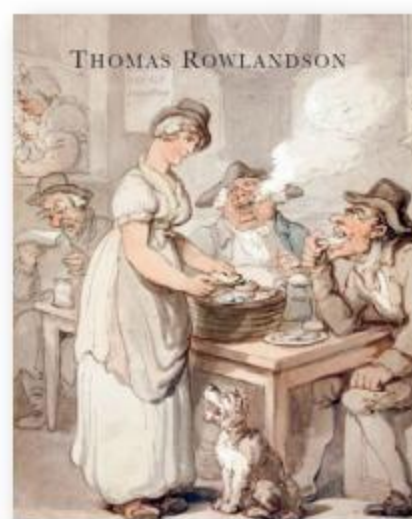
Adrian Bury, *Rowlandson Drawings*, London: Avalon Press, 1973; Bernard Falk, *Thomas Rowlandson: His Art and Life*, London: Hutchinson & Co, 1949; Joseph Grego, *Rowlandson the Caricaturist*, London: Chatto and Windus, 1880 (2 vols); John Hayes, *Rowlandson: Watercolours and Drawings*, London: Phaidon Press, 1972; John Hayes, *The Art of Thomas Rowlandson*, Alexandria, VA: Art Services International, 1990; John Hayes, 'Rowlandson, Thomas (1757-1827)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 48, pages 13-16; Arthur W Heintzelman, *The Watercolor Drawings of Thomas Rowlandson. From the Albert H Wiggin Collection in the Boston Public Library*, New York: Watson-Guption Publications, 1947; Lowell Libson (ed), *Beauty and the Beast. A Loan Exhibition of Rowlandson's Works from British Private Collections*, London: Lowell Libson, 2007; Ronald Paulson, *Rowlandson. A new interpretation*, London: Studio Vista, 1972; Matthew Payne and James Payne, *Regarding Thomas Rowlandson 1757-1827: His Life, Art and Acquaintance*, London: Hogarth Arts, 2010; Patricia Phagan, *Thomas Rowlandson. Pleasures and Pursuits in Georgian England*, Poughkeepsie: The Frances Lehman Loeb Art Center, Vassar College, in association with London: D Giles, 2011; David Rodgers, 'Rowlandson, Thomas (b London, 14 July 1756 or 1757; d London, 21 April 1827)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 27, pages 277-279; V P Sabin, *A Catalogue of Watercolour Drawings by Thomas Rowlandson (1756-1827)*, London: Frank T Sabin, 1933; Robert Wark, *Drawings by Thomas Rowlandson*, San Marino, CA: Huntington Library, 1975

8 A Plate of Oysters

Pen ink and watercolour
12 ¼ x 9 ¼ inches

Exhibited: 'Bliss was it in that Dawn to be Alive, 1750-1850', October 2008, no 43; 'The Age of Thomas Rowlandson', October-November 2012, no 11

His work is represented in numerous public collections, including the British Museum, the National Maritime Museum, Tate and the V&A; the Ashmolean Museum (Oxford), The Fitzwilliam Museum (Cambridge), Hertford Museum, Manchester Art Gallery, the Museum of Island History (Newport, Isle of Wight), Tyne & Wear Museums, Wakefield Art Gallery and York Art Gallery; and Yale Center for British Art (New Haven).



Thomas Rowlandson

The fully illustrated 58 page catalogue, including an essay and biography, was published by Chris Beetles Ltd in 2012.





9 Ornithology – That Branch of Zoology which Treats Birds

Inscribed with title

Pen ink and watercolour

5 ¼ x 8 ½ inches

Ornithology – That Branch of Zoology which Treats Birds

As part of his study of caricature and its history, Thomas Rowlandson developed a particular interest in 'Comparative Anatomy', which allowed for the detection and representation of 'resemblances between the countenances of men and beasts'. He produced at least three sketchbooks with this title during the 1820s, held in the British Museum, the Houghton Library, Harvard, and a private collection. In addition, several museums have single sheets by Rowlandson of comparative anatomies, including a study for the present watercolour, held in the Fogg Museum, Harvard.

12



10 View of Lancaster

Signed

Pen ink and watercolour

7 ¼ x 14 ½ inches

A Blowing on Bunter

Thomas Rowlandson illustrated an edition of Tobias Smollett's novel, *The Expedition of Humphrey Clinker*, in 1793.

Though the present watercolour is not one of the set of ten illustrations for that book, it may have been inspired by a passage in the text, in which Matthew Bramble describes the fruit sellers of Covent Garden.

'It must be owned, that Covent Garden affords some good fruit; which, however, is always engrossed by a few individuals of overgrown fortune, at an exorbitant price; so that little else than the refuse of the market falls to the share of the community: and that is distributed by such filthy hands, as I cannot look at without loathing. It was but yesterday that I saw a dirty barrow-bunter in the street, cleaning her dusty fruit with her own spittle; and, who knows but some fine lady of St James's parish might admit into her delicate mouth those very cherries, which had been rolled and moistened between the filthy, and, perhaps, ulcerated chops of a St Giles's huckster'

(A letter from Matthew Bramble to Doctor Lewis, London, 8 June, in Tobias Smollett's novel, *The Expedition of Humphrey Clinker*, 1771, vol 1)



11 A Blowing on Bunter

Inscribed with title and stamped with the collector's mark of Louis Delatigny

Pen ink and watercolour

13 x 9 inches

Provenance; Louis Delatigny



12 Mixing the Punch (left)

Pen ink and watercolour with pencil

8 ¼ x 6 ¾ inches

Provenance: J Barton Townsend of Philadelphia

Exhibited: 'The Age of Thomas Rowlandson',

October-November 2012, no 57

13 The Doctor on the Ladder (below left)

Pen ink and watercolour

7 ½ x 6 inches

Provenance: Henry Scipio Reitlinger; Dr E Wilkes

Exhibited: 'Local Heritage: An Exhibition of Work of Art from Private Collections in the Area', Graves Art Gallery, Sheffield,

17 April-17 May 1970, no 69

14 At the Cottage Door (below right)

Pen ink and watercolour

6 x 4 inches

15 Cries of London, 'Milk O' (opposite)

Pen ink and watercolour with pencil

11 x 8 ½ inches





Cries of London, 'Milk O'

In 1798, Thomas Rowlandson produced a set of eight drawings of the 'Cries of London', illustrating the calls of street traders. These were etched and hand coloured, and then published by Rudolph Ackermann on 1 January 1799. Rowlandson continued to add to this series over the following two decades until 1820, when the complete set of 54 prints was published with Leigh's *New Picture of London as Characteristic Sketches of the Lower Orders*. The set includes one image entitled 'Milk', showing a peripatetic milkmaid flirting with a black servant on the doorstep of a house, while an opportunistic dog drinks from her pail. This contrasts with the present watercolour, in which a more conscientious milkmaid is serving two, possibly destitute, men, and another dog begs hopefully.

JOHN JAMES CHALON

John James Chalon, RA OWS (1778-1854),
christened Jean-Jacques Chalon

The Swiss-born artist, John James Chalon, developed a close partnership with his brother, Alfred Edward, and together they became central to the London art scene. John James became particularly well known as a painter of landscapes and coastal scenes in oil and watercolour. He developed these drawings made on sketching tours – and especially those of the Thames and Wye Valleys and the south coast of England.

John James Chalon was born in Geneva, Switzerland, on 27 March 1778, the elder son of Jean-Jacques Chalon, a Huguenot watchmaker. The family left Switzerland in 1794, during troubles arising from the French Revolution, and moved first to Ireland before settling in England. Jean-Jacques Chalon was appointed Professor of French at the Royal Military Academy – probably at Marlow, and then certainly at Sandhurst – retiring in 1817.

The Chalon family lived at 8 Church Street, Kensington, London, and played host to a number of Swiss artists visiting or settling in England. These included François Ferrière and Jacques-Laurent Agasse, the latter arriving in London in 1800, and becoming a close friend of John James and his younger brother, Alfred Edward. (See Agasse's group portrait, *The Chalon Family*, in the collections of Yale Center for British Art, for a record of his stay in Kensington.)

Jean-Jacques Chalon wanted his sons to enter a career in trade, and so placed each in a large commercial establishment. However, his plan did not succeed, and they soon entered the Royal Academy Schools, John in 1796 and Alfred in 1797. The artists would live together and, sharing a close fraternal bond, never marry. Sometimes, they worked together on the same image, John providing the landscape and Alfred the figures.

In 1800, John James Chalon began to exhibit oils at the Royal Academy. Six years later, in 1806, he was elected one of the first associates of the Society of Painters in Water Colours (founded in 1804). A year after that, in 1807, he was elected a full member, but resigned in 1812, following a short-lived reformation of the society, when it became known as the Society of Painters in Oils and Watercolours.

In 1808, J J Chalon helped found the Society for the Study of Epic and Pastoral Design, with his brother, A E Chalon, and Francis Stevens. The other founder members were Michael Sharp, William Turner of Oxford, Cornelius Varley and Thomas Webster, with Henry Pierce Bone joining them at the second meeting. The society was later known as the Bread and Cheese Society and then the Chalon Sketching Society, until its

demise in 1851. Other leading members included C R Leslie and Clarkson Stanfield, while Agasse, John Constable and Washington Irving were among the visitors and exhibitors.

A fine draughtsman, J J Chalon had an extensive practice as a drawing master and contributed illustrations to various annuals. Many of his drawings contain elements of caricature, and the pure caricatures that he produced, often in freely handled brown wash, are even more accomplished than those by his brother. In 1819 or 1820, he visited Paris, and produced the set of lithographs, *Twenty-four subjects exhibiting the Costume of Paris*, which was published in 1822.

In 1816, J J Chalon exhibited his best known work in oil, *The 'Bellerophon' with Napoleon at Plymouth*, at the Royal Academy, and subsequently gave it to Greenwich Hospital. (It is now in the collections of the National Maritime Museum.) He was elected an associate of the Royal Academy in 1827, and – following some pressure by his brother – a full Royal Academician in 1841.

Between 1806 and 1853, the Chalon brothers lived in an artistic quarter north of Oxford Street, with addresses at 23 Charles Street, north of the present Berners Street (1806-8); 43 Great Titchfield Street (1809-11); 71 Great Titchfield Street (1812-16); 11 Great Marlborough Street (1817-25); 42 Great Marlborough Street (1826-39) and 10 Wimpole Street (1840-53). For some periods, they shared their accommodation with their father and unmarried sister.

In 1847, J J Chalon suffered a paralytic seizure, and began to decline both physically and mentally. A E Chalon nursed him until he died on 14 November 1854. Earlier that year, the brothers had moved to El Retiro, Campden Hill, Kensington. His close friend, C R Leslie, wrote the obituary that appeared in *The Art Journal* in January 1855.

His work is represented in numerous public collections, including the British Museum and the V&A.

Further reading

Patrick Conner, 'Chalon', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 6, page 402; Lionel Lambourne, *The Chalon Brothers*, London: Victoria and Albert Museum, 1981; Ernest Radford, rev Raymond Lister, 'Chalon, John James (1778-1854)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 10, pages 889-890

16 A Ruined Fountain

Watercolour on paper laid on board

12 ¼ x 9 ½ inches

Provenance: Alaric A Watts

Illustrated: Alaric A Watts (ed), *The Cabinet of Modern Art and Literary Souvenir*, Third Series, London: Whittaker & Co, 1837, facing page 96 (line-engraving on steel by Robert Wallis), 'The Ruined Fountain' by Miss E L Montagu



*'Lone fount! – o'er which the summer twilight throws
A solemn grandeur, desolately fair, –
Whose aspect whispers of the soul-fraught woes
Which human breasts in mournful silence bear; –
Soft as the light that o'er thy ruin falls,
Flows the warm tear for glories that depart;
Mild as the breeze which fans thy pillared walls,
Regret's meek sadness breathes along the heart!*

*Enough of beauty in thy wreck remains,
But memory's cloud that beauty hast o'ercast;
Our souls – like flowers whose sun, benighted, wanes, –
Turn to the far-off splendour of the past.
– Grief does not kill, where grief alone is felt;
'Tis our dead joys from which the bow is dealt!*

(Miss E L Montagu, 'The Ruined Fountain')

WILLIAM CROUCH

William Crouch (active 1817-1850)

'His work is characterized by a rich brilliance of tone which vaguely suggests Varley's efforts to achieve in water-colour the intensity of oil.'

(C E Hughes, *Early English Water-Colour*, London: Methuen & Co, 1913, page 143)

Though little is known of the life of William Crouch, his surviving works attest a prolific and popular professional life. His idyllic and pleasing watercolours are usually worked on a small scale and it is rare to find them signed. In perfecting the genre of the capriccio, he created beguiling palimpsests from theatrical archaeological elements, bathed in the glow of a treatment of light inspired by Turner and Varley. They would have provided a satisfying dish to serve to the early nineteenth century public eager for the taste of romantic antiquity and the spice of vicarious travel.

William Crouch produced watercolour landscapes that are usually based in Mediterranean and Aegean topography and littered with picturesque Greco-Roman fragments. Between 1830 and 1850, many of these watercolours were engraved for appearances in annuals and periodicals. They included *View in the Campagna*, which appeared in the annual, *Friendship's Offering* for 1841, accompanied by John Ruskin's poem, 'The Departed Light'. The census for 1841 records an artist named William Crouch (born circa 1786) was living at 7 Price's Folly, Lacy Road, Putney, with a woman called Julia Crouch (born 1801).

'This lake, the Fucinus of the Romans, is only a short distance from Capistrello: its greatest length is about fifteen miles, with a breadth averaging about five or six. It is subject to rises and falls, which are difficult to explain ... It is said to contain many fish. The Emperor Claudius undertook a great work for the purpose of draining the lake, or, at least, preventing it from doing damage by overflowing.'

(*The Penny Cyclopaedia*, London: Charles Knight, 1833, vol 1, page 41)

17 View near the Lake of Celano, Naples

Inscribed with title and 'An original drawing from a sketch by a foreign artist' on reverse
Watercolour with bodycolour
20 ½ x 17 inches, oval



CLARKSON STANFIELD

Frederick Clarkson Stanfield, RA PSBA (1793-1867)

Clarkson Stanfield was the most successful British marine painter of his age. He drew directly on his own wide experience of the sea, as a sailor in both the merchant service and the Royal Navy, and developed his artistic ambitions as a theatrical scene painter. Extensive sketching tours, in Britain and abroad, then ensured that he constantly refreshed the subjects of his exhibits at the Royal Academy, Society of British Artists and other venues.

Clarkson Stanfield was born at 18 High Street East, Sunderland, on 3 December 1793, the fifth and youngest child of James Field Stanfield, the Irish Catholic actor, anti-slavery writer and sometime brandy merchant, and his first wife, Mary (née Hoad), who died in 1801. In 1805, at the age of 12, he was apprenticed to a heraldic painter in Edinburgh, but three years later became a merchant seaman, at work on a collier. In 1812, he was pressed into the Royal Navy, under the alias, Roderick Bland, and spent two years on the Sheerness guardship, HMS *Namur*, captained by Charles Austen (brother of Jane Austen). Following his discharge as the result of an injury, he again joined the merchant navy, and sailed to China, in 1815, in the East Indiaman, *Warley*. On his return in 1816, he missed his ship and turned to art, possibly on the advice of the novelist, (Captain) Frederick Marryat.

Initially, Stanfield became a scene painter at the Royalty Theatre, Stepney, and, in 1818, married Mary Hutchinson, an actress at the Royalty. Together they had a son and daughter, though Mary died in 1821, soon after giving birth to the latter. Until 1822, he retained a connection to the Royalty; however, in 1818, he joined the team at Joseph Glossop's newly opened Royal Coburg (now the Old Vic), working under J T Serres, and living locally in Lambeth. In 1819, Glossop moved Stanfield to Astley's Amphitheatre, near Westminster Bridge, the venue for equestrian entertainment that Glossop and William Barrymore had leased from the Astley family. In the following year, he joined the Astley company in Edinburgh, where it held a residency at the Pantheon. While in the Scottish capital, his father introduced him to the painter, David Roberts, who became a colleague and lifelong friend. They first worked together in Edinburgh, at the Theatre Royal, and then back in London at the Royal Coburg. Following the collapse of Glossop's management of the Coburg in 1822, Stanfield, Roberts and Barrymore all moved to R W Elliston's Theatre Royal, Drury Lane. In about 1825, he married the actress, Rebecca Adcock; they settled into the ground floor rooms of William Etty's house at 14 Buckingham Street, Strand, in 1827, and moved to Mornington Crescent in 1832, as their family grew.

(They would have eight sons and two daughters, and their second son, George Clarkson Stanfield, would become a successful landscape painter.)

During the 1820s, Stanfield developed as an exhibiting artist, while consolidating his position as the leading scene painter of the period. He showed landscapes and seascapes in oil and watercolour at major venues, including the Royal Academy, the British Institution, and the Society of British Artists (which he helped to found in 1823, becoming its Vice-President in 1828 and President in 1829). His election as an associate of the Royal Academy (1832) and then as a full Royal Academician (1835) helped confirm his reputation, and he gave up most of his theatrical work in order to concentrate on painting, and also to illustrate. *The Battle of Trafalgar*, the largest of his marine set pieces, was commissioned by the United Services Club, and exhibited at the RA in 1836. He augmented his views of British coasts by making regular visits to the Continent, especially to Italy (in the 1830s) and Holland (in the 1840s). In 1844, he was appointed the first curator of the Naval Gallery at Greenwich Hospital, and held the post until 1865. In 1855, he won a First Class Medal at the Exposition Universelle, Paris. John Ruskin praised his skilful and accurate depiction of sea and sky, and the public generally preferred his degree of finish to the loose and suggestive manner of J M W Turner's later years.

Stanfield moved in literary circles, and The Greenhill, the large house in Hampstead that was his home from 1847, became a meeting place for writers as well as artists. He developed a particularly close friendship with Charles Dickens, taking part in his private theatricals, both as actor and designer, contributing illustrations to some of his books, and accompanying him on his travels. On his death on 18 May 1867, at his final home at 6 Belsize Park Road, a letter from Dickens was found beneath his pillow.

His work is represented in numerous public collections, including the Guildhall Art Gallery, Tate, the V&A and the Wallace Collection; and Sunderland Museum & Winter Gardens.

Further reading

David Cordingly, 'Stanfield, Clarkson (Frederick) (b Sunderland, Dec 3, 1793; d London, May 18, 1867), Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol, 29, pages 535-536; Pieter van der Merwe, *The Spectacular Career of Clarkson Stanfield*, Sunderland Museum and Art Gallery, 1979; Pieter van der Merwe, 'Stanfield, Clarkson (1793-1867)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 52, pages 98-103



18 At the Foot of the Acropolis, Athens

Watercolour with pencil
8 ¼ x 12 inches
Probably drawn for but not illustrated in William Brockendon, *Finden's Illustrations of the Life and Works of Byron: with original and selected information on the subjects of the engravings*, London: John Murray, 1833-34 (3 vols)

At the Foot of the Acropolis, Athens

Seven years after the death of Lord Byron in 1824, the engraver, William Finden, decided to issue *Finden's Landscape Illustrations to the Life and Works of Lord Byron*. He commissioned such eminent watercolourists as Clarkson Stanfield and J M W Turner to produce the images, and provided them with sketches of places that they had not visited, notably those of Greece by William Page, who travelled in both Greece and Turkey in the years 1816-24. The completed

three-volume set, with texts by William Brockendon, was published by John Murray in 1833-34.

The present view of the Acropolis, in Athens, was probably produced as part of this project. The published volumes include illustrations of the Acropolis by Turner (after Thomas Allason) (in volume 1) and by J D Harding (after C R Cockerell) (in volume 2), and also of the Parthenon, in particular, by William Page (in volume 3).

Ancona

Clarkson Stanfield visited the seaport of Ancona, on the east coast of Italy, in October 1838, during a long Continental tour that lasted from the autumn of 1837 to the spring of 1839. He was accompanied by Thomas George Fonnereau, a retired attorney who had architectural and literary interests, and recorded the journey in his privately printed *Memoirs of a tour in Italy, from sketches by T G F, inspired by his friend and fellow-traveller, C S, esq, RA*.

The numerous paintings that Stanfield made of Ancona in the years following the tour focus on the Arch of Trajan. Erected in the years 114-115 AD, this was designed by Apollodorus of Damascus in honour of the Roman Emperor Trajan, who had financed the expansion of the city's port. Though the paintings are of various formats and in various media, they tend to show one of two views, either through the arch or, as with the present work, straight on to its side.

The present view of Ancona, dated 1847, was commissioned by the notable collector, Samuel Wheeler, a member of the Stock Exchange. He did so in the wake of the critical and popular success of the 1845 version on its exhibition at the Royal Academy. Following his death, his collection sold in a dedicated sale at Christie's on 29 July 1871.

Ancona was purchased by Agnew's, the firm of dealers, who then sold it to Henry Bruen, the Conservative MP for the Irish seat of County Carlow. It is likely to have remained in his family until 2016, and has only now been identified as a major lost work by Clarkson Stanfield, comparable in importance to the version of the same subject in the V&A.

19 Ancona

Signed and dated 1847

Oil on canvas

22 x 35 ½ inches

Provenance: Mr Samuel Wheeler of Brunswick Terrace, Brighton and Barrow Hills, Chertsey, Surrey; Christie, Manson & Woods, London, 29 July 1871, lot 50, sold to Agnew's for £525; Agnew's, sold to Henry Bruen, on 29 April 1872, for £787.10

Literature: James Dafforne, *Pictures by Clarkson Stanfield, RA: with descriptions and a biographical sketch of the painter*, London: Virtue, Spalding & Daldy, 1873, page 29

Exhibited: Royal Academy, Summer Exhibition, 1848, no 590

Catalogue Raisonné of Clarkson Stanfield's Views of Ancona

1. Probably drawn on site in 1838

Trajan's Arch, Ancona, Italy

Watercolour with pencil and bodycolour, 4 x 6 inches

With a London dealer in 2013 [image seen; whereabouts unknown]

Note: This is a study for the present work.

2. 1840

Ancona on the Adriatic

Medium and size unknown

Exhibited: Royal Academy, Summer Exhibition, 1840, no 148

'the little sketch ... is bright and sparkling' (*The Spectator*, 1840)

[not seen; whereabouts unknown]

3. 1845

The Mole at Ancona with Trajan's Arch

Medium and size unknown

Exhibited: Royal Academy, Summer Exhibition, 1845, no 65

This painting 'hung between the two *Whalers* [by J M W Turner] at the Royal Academy ... Commentators pronounced Stanfield "the very opposite of Turner" – precise, cool, lucid, illusionistic, and superbly finished' (Alison Hokanson, *Turner's Whaling Pictures*, New York: The Metropolitan Museum of Art, 2016, pages 24-25) [not seen; whereabouts unknown, though the National Maritime Museum has a calotype photograph of the work made by David Octavius Hill in about 1845] Note: This is very similar in composition to the present work.

Note: Either **2** or **3** were also exhibited at the Paris Salon in 1846, no 1647, as 'Le Port d'Ancone vue du cote de l'Arc de Trajan'.

4. Probably 1847

Port of Ancona

Tempera and oil on paper, 84 x 84 inches

[image seen; Sunderland Museum & Winter Gardens]

5. 1847

The Port of Ancona

Dated 1847, tempera on paper laid on canvas, retouched in oil and varnished, 72 x 72 inches

[image seen; Garrick Club, given by Clarkson Stanfield in 1847]

Note: This is very similar to **4** but slightly smaller.

6. 1847

THE PRESENT WORK [19]

7. 1851

Ancona and the Arch of Trajan

Dated 1851, oil on canvas, 35 ½ x 61 ½ inches

[image seen; V&A, bequeathed by John Forster, the biographer of Charles Dickens, in 1878]

8. Date unknown

Ancona

Oil on panel, 15 x 23 inches

Provenance: Mr Frederick T Turner; sold at Christie's in 1878

and bought by Tooth

Exhibited: 'Exhibition of the Works of the Old Masters associated with a Collection for the Works of Charles Robert Leslie RA and Clarkson Stanfield RA', Royal Academy, 1870, no 153 [not seen; whereabouts unknown]

9. Date unknown

Ancona

Oil on panel, 15 x 23 inches

Provenance: William Twopeny (1870)

Exhibited: 'Exhibition of the Works of the Old Masters Associated with A Collection for the Works of Charles Robert Leslie RA and Clarkson Stanfield RA', Royal Academy, 1870, no 205 [not seen; whereabouts unknown] Note: **8** or **9** may be one in the same as **2**.



EDWARD LEAR

Edward Lear (1812-1888)

Though now best known for his nonsense poems and drawings for children, Edward Lear made his initial reputation as an ornithological illustrator, and then earned his living as a landscape painter. During extensive travels in Europe, the Middle East and Asia, he made frequent, evocative sketches that acted as the basis for astonishing oils and watercolours.

For a biography of Edward Lear, please refer to *Chris Beetles Summer Show*, 2014, page 5.

His work is represented in numerous public collections, including the British Museum, The Courtauld Gallery, the Government Art Collection, Tate and the V&A; the Ashmolean Museum (Oxford), The Fitzwilliam Museum (Cambridge), Liverpool Public Library, the Walker Art Gallery

(Liverpool) and The Whitworth Art Gallery (Manchester); and Blacker-Wood Library, McGill University (Montreal), Houghton Library, Harvard University (Cambridge MA), the Museum of Fine Arts (Boston) and Paul Mellon Center for British Art at New Haven.

Further reading

Briony Llewellyn, 'Lear, Edward (b Holloway, London, 12 May 1812; d San Remo, Italy, 29 Jan 1888)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 18, pages 904-906; Vivien Noakes, *Edward Lear 1812-1888*, London: Royal Academy of Arts, 1985; Vivien Noakes, 'Lear Edward (1812-1888)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 32, pages 994-1000; Vivien Noakes, *The Painter Edward Lear*, Newton Abbot: David & Charles, 1991

22



20 Bethany

Signed and inscribed with title

Pen ink and watercolour

6 ½ x 9 ½ inches

Bethany (opposite)

Edward Lear had expressed a desire to visit the Holy Land from at least as early as 1848. A decade later, in 1858, he achieved his goal, as the result of a commission from his loyal patron, Lady Waldegrave, who asked him to produce paintings of Jerusalem and Masada.

Lear saw Jerusalem for the first time on 27 March, and began to explore the surrounding countryside on the following day. However, the city was so crowded with Easter pilgrims that he soon continued his journey southwards to Petra, arriving there in mid April. Travelling back via Masada and the Dead Sea, he reached Jerusalem on 24 April, and then drew intensively in its environs, including the village of Bethany. Lear later wrote to Lady Waldegrave that Bethany is 'lovely now as it ever must have been: quiet, still little nook of valley scenery' (27 May 1858, Lady Strachey (ed), *Letters of Edward Lear*, London: T Fisher Unwin, 1907, page 107).

Bethany lies on the eastern slopes of the Mount of Olives, and is the site of the reputed tomb of Lazarus, who – the Gospel of St John records – was raised to life by Jesus. It is now known as al-Eizariya, the Arabic name for 'Place of Lazarus', and is the second largest Palestinian settlement in the Jerusalem Governorate.

The present work is one of at least three 1858 drawings of Bethany, all of which Lear used as the basis of his 1879 oil on canvas, *The Plains of Bethany* (sold in auction in London in 2017). The drawing was acquired by Lear's close friend, the barrister and politician, George Clive, and long remained in his family.

Fort of Ile Sainte Marguerite, Cannes

Between November 1864 and April 1865, Edward Lear stayed on the French Riviera, in order to produce work for an exhibition that he planned to hold later in the year. Basing himself in Nice, he visited towns along the coast, including Antibes and Cannes. At the end of his sojourn, he spent a week in Cannes and, on his return to London, wrote to his friend Chichester Fortescue, Lord Carlingford, that he was 'absolutely delighted' with the town, finding it 'different' and preferable to Nice (21 April 1865, Lady Strachey (ed), *Later Letters of Edward Lear*, London: T Fisher Unwin, 1911, page 61). In a postscript to the letter, he added, that he had produced 125 sketches 'at Nice, Antibes and Cannes'.

Thanks to Lear's habit of dating and numbering his drawings, the pattern and prolificacy of his work can be charted in some detail. On 10 April 1865, he spent the day on the Lérin Islands, just off the coast of Cannes, first visiting Saint-Honorat, where he made at least nine drawings, and then Sainte-Marguerite, where he made the present one, and probably others.

Ile Sainte-Marguerite is the largest of the Lérin Islands, and is home to the Fort Royal, which was built in the early seventeenth century, and became a barracks and state prison a few decades later. The fort is most famous for holding the unidentified prisoner known as 'Man in the Iron Mask', who died there in 1703.



21 Fort of Ile Sainte Marguerite, Cannes

Inscribed with title, '131' and extensively with colour notes, and dated '1.30 pm 10 April 1865'

Pen ink and watercolour with bodycolour on tinted paper

12 x 19 ½ inches

WILLIAM SIMPSON

William Simpson, RI FRGS (1823-1899)

William Simpson was a pioneering Special Artist; that is a visual journalist sent to record major news stories for illustrated publications. Making his reputation with lithographs of his watercolours of the Crimean War, and even gaining the name 'Crimea Simpson', he later developed a close association with *The Illustrated London News*.

For a biography of William Simpson, please refer to *Chris Beetles Summer Show*, 2015, pages 9-10.

Further reading

Delia Millar, 'Simpson, William (1823-1899)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 50, pages 716-718; Simon Peers and Paul Theroux, *Mr William Simpson of 'The Illustrated London News': Pioneer War Artist, 1823-1899*, London: Fine Art Society, 1987



Ahmednuggur, Sulubut Khan's Tomb (opposite above)

William Simpson spent three years in India between 1859 and 1862, and returned to the country in 1875 to cover the tour of Edward, the Prince of Wales. He certainly visited Ahmednagar, in the state of Maharashtra, in 1861, recording in his autobiography that 'I put up with Major Edward Beale, brother of Dr Anthony Beale' (George Eyre-Todd (ed), *The Autobiography of William Simpson, RI*, London: T F Unwin, 1903, page 168).

One of the major sights in the area of Ahmednagar is the tomb of Salabat Khan II, the enlightened chief minister of Murtaza, the fourth Mizam shah, who ascended to the throne in 1565. According to Radhey Shyam, in his *The Kingdom of Ahmadnagar*, 'Salabat Khan's regime was a glorious chapter in the history of the kingdom' (Delhi: Motilal Banarsidass, 1966, page 181). However, political scheming within the court led to a rift between Salabat Khan and Murtaza, and Salabat Khan 'voluntarily went into imprisonment in the fort of Dandarajpuri' (*loc cit*). He spent further spells in prison under subsequent rulers. His mausoleum is a masterpiece of Deccan pre-Mughal architecture, consisting of a three-storey stone octagon, with arches on each side and at every level. It was originally planned to be eight storeys high.

22 Somalis, Jews and Overland Passengers at Aden, Yemen

Signed, inscribed with title and dated 1875

Watercolour with bodycolour and pencil

7 x 5 inches

Illustrated: William Simpson, *Picturesque People*, London:

W M Thompson, 1876 [unpaginated]

Tomb of Frederick Austin Richardson (opposite below)

Born in Totnes, Devon, and christened at St George's Hanover Square, London, Frederick Austin Richardson (1818-1844) was a son of Major William Richardson and his wife, Eliza. In 1840, he married Catherine Boye, the daughter of Major General Charles Mack, of the East India Company. Two years later, in 1842, Frederick was appointed an Assistant Surgeon to the East India Company, and sent to Bombay (now Mumbai). At some point, he moved 100 miles east of Bombay to Ahmednagar, and became attached to the 2nd company, 1st Battalion, of the Bombay Artillery. However, he died of cholera on 4 August 1844. He was survived by his widow and two children, Austin and Frederika, the second of whom was born only on 16 March 1845, seven months after his death. She gained a reputation as a writer under her married name of Frederika Macdonald.

It is uncertain why William Simpson chose to paint the tomb of Frederick Austin Richardson, but in so doing he provided a poignant memorial of a servant of the British Empire.



23 Ahmednuggur, Sulubut Khan's Tomb (above)
Signed with initials, inscribed with title and dated 1871
Watercolour with pencil
5 x 7 ¼ inches

24 Tomb of Frederick Austin Richardson (below)
Signed and dated '27th March 1875'
Watercolour with pencil
4 ½ x 7 ¼ inches





25 The Marble Arch, Hyde Park Corner, Oxford Street

Signed and dated 1851

Watercolour with pencil, 6 ¼ x 9 ¼ inches

Illustrated: facing page 9 (engraved by Samuel Lacey)

'Another principal entrance [to Hyde Park] is Cumberland Gate, (so called after the hero of Culloden) at the western extremity of Oxford street, formerly called Tyburn Gate, where is now erected the colossal Marble Arch which recently formed the grand entrance to Buckingham Palace'

(The World's Metropolis, 1851, page 9)

'Triumphal Arch erected in the year 1828, from the design of Decimus Burton, the architect of the grand entrance to Hyde Park, already described. The arch is of elegant proportion, florid decoration, and exquisitely finished workmanship; and had it been completed according to the original design of the architect, it would have been one of the finest triumphal arches in existence. // Upon this arch is placed a colossal bronze equestrian statue of the Duke of Wellington, by Matthew Cotes Wyatt, erected in 1846, by public subscription which is said to have amounted to £30,000.'

(The World's Metropolis, 1851, page 16)



THOMAS HOSMER SHEPHERD

Thomas Hosmer Shepherd (1793-1864)

Thomas Hosmer Shepherd was probably the most talented member of a family of London topographers, his once famous images outstanding in their vivacious detail.

For a biography of Thomas Hosmer Shepard, please refer to *Chris Beetles Summer Show*, 2014, page 31.

The Crace Collection in the British Museum contains nearly 500 images by Shepherd, including 38 views of Edinburgh for *Modern Athens!*, published in 1829.

His work is also represented in numerous other public collections, including Kensington & Chelsea Library and the V&A.

Further reading

Brian Reginald Curle and Patricia Meara, *Thomas Hosmer Shepherd, 1793-1864: a descriptive catalogue of watercolours and drawings in the local collections of Kensington and Chelsea libraries*, London: Kensington and Chelsea Public Libraries, 1973; Lucy Peltz, 'Thomas Hosmer Shepherd (1784-1862)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 50, page 245; J F C Phillips, *Shepherd's London*, London: Cassell 1976

Nos 25-30 & 33-35 are all illustrated: in *The World's Metropolis, or Mighty London*, London: Read & Co, 1851-55

26 Triumphal Arch & Duke of Wellington's Statue, Constitutional Hill

Signed

Watercolour with pencil

6 ½ x 9 inches

Illustrated: facing page 17

(engraved by William Edward Albutt)

27 Apsley House & Entrance to Hyde Park, Piccadilly

Signed

Watercolour with pencil

6 ¼ x 9 inches

Illustrated: facing page 19
(engraved by John Wrightson)



'Apsley House, the town mansion of his Grace the Duke of Wellington, which seems to be placed at the very beginning of the metropolis, in order that the hero of a hundred fights may keep watch and ward on the outskirts of the central seat of power of the land whose troops he has so often led to victory.'

The first Apsley House was built on the site of the old ranger's lodge, by Henry Bathurst, Baron Apsley, Earl Bathurst, and Lord High Chancellor, about the year 1784 ...

In 1828, the house which was originally of red brick, was faced with Bath-stone, and the front portico and the west wing, containing a gallery of 90 feet long, were added for the duke by Messrs S and B Wyatt; but the old house is intact, so much so indeed, that the hall-door and knocker belonged to the original Apsley House.'

(The World's Metropolis, 1851, page 18)

27

28 Carlton House Terrace & Duke of York's Column, from St James's Park

Signed

Watercolour with pencil

6 ¼ x 9 ¼ inches

Illustrated: facing page 35
(engraved by Allom)





29 The Quadrant, Regent Street (above)

Signed

Watercolour with pencil

6 ¼ x 8 ¾ inches

Illustrated: facing page 31 (engraved by Edward Chavanne)

30 Regent Street, from the Quadrant, looking North

Signed

Watercolour and pencil

6 ¼ x 9 inches

Illustrated: facing page 230 (engraved by Joshua Hopkins)





'Regent Circus, Piccadilly, forming the junction between Piccadilly and Regent Street, the most handsome street in the metropolis ... In the Circus itself, we find the chief office of the General Steam Navigation, and several other offices of importance.'

(The World's Metropolis, 1851, page 34)

31 Regent's Circus, Oxford Street, London

Signed; watercolour with pencil, 6 ¼ x 8 ¾ inches

32 The Banqueting House, Whitehall

Signed; watercolour with pencil, 6 ¼ x 8 ¾ inches





**33 The Mansion House
(Official Residence of
the Lord Mayor)**

Signed

Watercolour with pencil

6 ¼ x 9 inches

Illustrated: facing page 87

'Mansion House, Mansion House Street, the official residence of the Lord Mayor, during the term of his mayoralty, was erected from the designs of the elder Mr Dance; the first stone having been laid in 1739, and the building finished in 1753, in the mayoralty of Sir Crisp Gascoigne, who was the first Lord Mayor who resided in it.'

(The World's Metropolis, 1851, page 86)

'Guildhall, King street, Cheapside, was built originally in 1411, but being much damaged by the Great Fire of 1666; the present edifice, with the exception of the front, was erected in its place ... To defray the cost of this new building, the several Guilds or Companies gave liberal contributions'

(The World's Metropolis, 1851, page 81)



**34 The Guildhall,
King Street**

Watercolour with pencil

6 ¼ x 9 inches

Illustrated: facing page 81

(engraved by Samuel Lacey)

Signed
Watercolour
with pencil
6 ¼ x 8 ¾ inches
Illustrated: facing page
109 (engraved by Clark)



31

(*The World's Metropolis*, 1851, page 107)



Signed
Watercolour
with pencil
6 ¼ x 9 inches

NEWTON FIELDING

Newton Smith Limbird Fielding (1799-1856)

The youngest of the highly productive Fielding brothers, Newton Fielding shared his time between London and Paris, and worked in both cities as a painter, printmaker and drawing master. During the 1820s, he was close to Richard Parkes Bonington and his Anglo-French circle.

Newton Fielding was the youngest of the five artist sons of the Yorkshire painter, Nathan Theodore Fielding, of whom the best known was Copley Fielding. Probably born in London, he became apprenticed to a doctor in the capital in 1815, while exhibiting at the Society of Painters in Water Colours for the first time in the same year (during its reconstitution as the Society of Painters in Oil and Water-Colours). Exhibiting there for a second time in 1818, he abandoned his articles and turned to art, joining the family business at 26 Newman Street, in the artists' quarter north of Oxford Street. He made his name with brightly-coloured watercolours of animals and birds in natural settings, partly inspired by the sporting tradition of the Alken family of artists. Also working as a printmaker, he produced *British Game Illustrated in Twelve Spirited Etchings* in 1821.

Soon after, Fielding moved to Paris to work with his brother Thales for the publisher, J F d'Ostervald. Through the 1820s, the brothers played an important role in disseminating images by the Anglo-French school of watercolourists, centring on Eugène Delacroix and Richard Parkes Bonington. In the summer of 1824, Newton Fielding accompanied Bonington

on a sketching tour of the Normandy coast. He became well known for his own albums of lithographs.

Fielding also developed an extensive teaching practice, becoming drawing master to the family of King Louis-Philippe in 1827, and taking William Callow as a pupil in 1829. He and Callow would collaborate, with Fielding introducing figures into Callow's landscapes.

When revolution broke out in Paris in 1830, Fielding abandoned the family atelier and returned to London, where he worked with Thales and their brother, Theodore. Marrying a French woman in 1833, he and his wife then divided their time between Paris and London. In 1838, when he exhibited two French views in Liverpool, he gave his London address as 2 Gothic Cottages, Park Village East, Regent's Park.

However, illness from bronchitis in 1845 led Fielding to settle permanently in Paris. As an experienced drawing master, he published a series of manuals during the early 1850s, but found the market too competitive, and suffered hardship as a result. He died in Paris on 12 January 1856.

His work is represented in the collections of the British Museum.

Further reading

L H Cust (rev Huon Mallalieu), 'Fielding, Newton Smith Limbird' (1799-1856), H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 19, page 511; Marcia Pointon, 'Fielding: (5) Newton (Limbird Smith) Fielding (b Durham, 1797; d Paris, 1856)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 11, pages 60-61

32



37 Sunset

Signed and dated
1831
Watercolour
4 ¾ x 7 inches
Provenance:
The David Moore
Collection
Exhibited: 'Bliss was
it in that Dawn to be
Alive, 1750-1850',
October 2008,
no 263

GEORGE HAYDOCK DODGSON

George Haydock Dodgson, OWS (1811-1880)

George Haydock Dodgson was a successful and popular landscape painter and illustrator of the mid nineteenth century. He distinguished his work from that of his contemporaries through technical experimentation, being 'one of the first water-colour painters to make full use ... of a wet method, dropping spots of pure colour ... on very damp paper, blending broken tints together and wiping out touches, in an attempt to obtain a suggestive effect and atmospheric values' (Martin Hardie, *Water-Colour Painting in Britain, III The Victorian Period*, London: B T Batsford, 1971, page 160).

Considered as one of a group of 'searchers after idealized truth' (by an obituarist in *The Art Journal* in 1880), Dodgson produced a range of subjects. These included *fêtes-champêtres* and other scenes with figures in historic dress, and English and Welsh topographical subjects, sometimes with an architectural emphasis. He regularly included his

favourite genus of tree, the Beech, in his paintings that a specimen at his sketching ground at Knole, in Kent, became known as Dodgson's Beech.

For a biography of George Haydock Dodgson and his set of illustrations to Henry Belcher's *Scenery of the Whitby and Pickering Railway* (1896), please refer to *Chris Beetles Summer Show*, 2017, pages 35-36.

His work is represented in numerous public collections, including the V&A.

Further reading

Charlotte Yeldham, 'Dodgson, George Haydock (1811-1880)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 16, pages 426-427

38 A Storm in the Highlands

Signed and dated /69

Watercolour with bodycolour

9 x 13 inches



JOHN GEORGE NAISH

John George Naish (1824-1905)

The long and successful career of John George Naish divided into two highly distinct phases. He first established himself as a painter of idealised figure subjects in the tradition of his mentor, William Etty. However, in the late 1860s, he turned almost completely to landscapes, and specialised in intense scenes of the coasts of Cornwall and Devon, the latter becoming his home.

John George Naish was born in Midhurst, Sussex, on 9 April 1824, the elder son of the grocer, John Foord Naish, and his wife, Elizabeth (née Gatehouse). Much to the delight of his father, who was a lover of art, he showed an early talent for drawing. However, his progress in this field was almost permanently halted when he reached the age of nine, for, 'while visiting an uncle in Chichester, his cousin accidentally shot him in the left eye with a steel-pointed arrow. A long illness and the loss of the sight of the eye were the result'

(Dafforne 1875, page 325). By the time that he completed his education at the local grammar school, 'so great was the fear of total blindness if the remaining eye had too much strain upon it, that all idea of becoming an artist had to be abandoned' (*loc cit*). Instead, he went to work with a South Down sheep farmer and, over the following year, the fresh air and exercise helped him gain in health. An encounter with a peripatetic artist revived his own artistic yearnings, and he began to visit Portsmouth in order to sketch subjects for marine paintings. In 1843, while still living in Midhurst, he exhibited his first painting at the Royal Academy, entitled *Small Shipping*. He then soon left for London, with an introduction to William Etty RA, who gave him 'much kindness and attention' (*loc cit*).

J G Naish initially made studies in art at the British Museum and then, in December 1846, entered the Royal Academy Schools. His early idealised figure compositions containing fairies, mermaids and nymphs, as exhibited at the RA, show

34



39 Evening Red, Near Lydford, Dartmoor

Signed and dated 1897

Watercolour with gum arabic

7 x 10 ½ inches

Etty's influence. During this period, he lived at 29 Wimpole Street and then 14 Gower Street. Following his marriage in Kingston in 1850, he and his wife, Charlotte (née Thresher), took a long honeymoon-cum-sketching tour, staying in Paris, Bruges and Antwerp, among other towns. On their return, they settled at 18 St Ann's Villas, Holland Park, and, for a while, he continued to work in his established vein, sending the results to the RA and the British Institution, which were generally well received. However, in 1856, he sold the 'props' of his studio, and turned to landscape painting. Taking his time to develop, he exhibited his first example – *Coast of Sark; the Receded Tide at the Port du Moulin* – only in 1858, at the Portland Gallery; a notice in *The Times* described it as, 'After [Henry] Moore's "Oak Coppice" ... the finest landscape here'. Soon after, he and his wife moved to 2 Percy Street, in the artists' quarter north of Oxford Street.

During the 1860s, Naish concentrated on the coastlines of Cornwall and Devon, and painted seascapes, with and without figures, with an almost Pre-Raphaelite intensity, so leading the

critic, James Dafforne, to compare him to John Brett, James Clark Hook and John William Inchbold. In 1867, he and his wife moved to Ilfracombe, north Devon, and settled at a villa in Wilder Road (known variously as Runnacleave and Runnymede), their home for the rest of their lives. He seems to have gained a prominent position in the town, living on income from properties and serving as a Justice of the Peace. He may have known the landscape painter, Albert Goodwin, who also lived in Ilfracombe from the late 1870s. C L Morgan's *Animal Life and Intelligence*, of 1895, reports that Naish taught his cockatoo the trick of lying on his back 'with his paws together' in response to the question 'Will you die for the queen, like a loyal soldier?' His wife Charlotte, who was six years his elder, died in the 1890s, while he lived on until March 1905. He bequeathed £1000 to the ministers of three churches in Ilfracombe.

Further reading

James Dafforne, 'The Works of John George Naish', *The Art Journal*, 1875, pages 325-328

HENRY JUTSUM

Henry Jutsum (1816-1869)

A skilled painter of landscapes in both oil and watercolour, Henry Jutsum absorbed the influence of members of the highly regarded Norwich School of Painters to produce exquisitely detailed and accurate paintings of idyllic British rural scenes.

Henry Jutsum was born in London on 11 September 1816, the second son of John Jutsum and his wife, Elizabeth. He was baptised at St Mary Marylebone on 4 October. As a child, he was educated in Devon, where his rural surroundings ensured that a precocious artistic talent was turned towards landscape painting from an early age. When he returned as a young man to London to complete his studies, his countrified upbringing inspired him to regularly paint from nature, particularly in Kensington Gardens.

From the mid 1830s, the young Henry Jutsum began to establish his reputation as a skilled landscape artist. He first exhibited at the Royal Academy in 1836 at the age of 19, and would exhibit there every year except 1867, until his death.

Around this time, he also began exhibiting at the British Institution, a private art society in Suffolk Street, London.

One of the most significant moments of Jutsum's career was the decision to become apprenticed to the Norwich School artist, James Stark. The art historian, Janet Whitmore, suggests that this took place in 1830, when Jutsum was just 14 years old, whereas others indicate the relationship began later, in 1839. In either case, Stark and his contemporaries were undoubtedly a substantial influence on him. First led by John Crome and Robert Ladbrooke, the Norwich School was one of the first regional landscape painting schools in Europe, and its strong topographical focus was highly compatible with Jutsum's style.

Jutsum was a skilled painter in both oil and watercolour, though his predominant focus on watercolour painting during the 1830s and much of the 1840s is likely to have been due in part to the influence of the watercolourist, John Sell Cotman, who had become the head of the Norwich School in 1821. 📖

HENRY JUTSUM

📖 In 1843, Jutsum was elected a member of the New Society of Painters in Water Colours, though he resigned in 1847 in order to focus more on his painting in oil. He continued to paint from nature, embarking on numerous painting trips across the country, from Devon to the Scottish Highlands. That he was able to travel so regularly hints at his growing commercial success. His painting, *Devonshire Coast*, received critical acclaim at the Royal Academy in 1851, and his popularity was further demonstrated by a hand-coloured engraving of an earlier work, *The Noon-day Walk*, which appeared in *The Art Journal* in 1858.

Henry Jutsum remained unmarried throughout his life. Between 1851 and 1861, he lived at 6 Prospect Place, Paddington, with his older brother Rowland. The pair then moved to 88 Hamilton Terrace, in the affluent suburb of St John's Wood, where he lived until his death on 3 March 1869.

The biography of Henry Jutsum is written by Alexander Beetles.

36



40 The Path by the River

Signed

Oil on canvas

10 x 14 ½ inches

WALLER HUGH PATON

Waller Hugh Paton, RSA RSW (1828-1895)

Waller Hugh Paton is said to have been the first Scottish painter to have 'painted a picture throughout in the open air' (George Gregory Smith, writing in Sir Sidney Lee (ed), *The Dictionary of National Biography*, London: Smith, Elder & Company, 1895, vol 44, page 38). Certainly, he was one of the first in his generation to do so. Prolific and painstaking, he produced many fine views of the hill country of Perthshire, Aberdeenshire and especially the Isle of Arran, becoming well known for his sunsets.

The Falls of Lora, N Connel

The Falls of Lora are situated at the point at which Loch Etive, in Argyll, on the west coast of Scotland, meets the sea. The name 'Lora' is derived from the epic poems of 'Ossian', an ancient Celtic bard, actually written by the Scottish poet, James Macpherson, between 1760 and 1765. In a note to his supposed translation of the poems, Macpherson wrote, 'Lora is often mentioned; it was a small and rapid stream in the neighbourhood of Selma', Selma being the capital of Fingal, Ossian's father and the hero of the poems. During the late eighteenth century, the poems were phenomenally popular, and

For a biography of Waller Hugh Paton, please refer to *Chris Beetles Summer Show*, 2017, pages 69-70.

His work is represented in the collections of the National Galleries of Scotland (Edinburgh).

Further reading

June Baxter, 'Paton, Waller Hugh (1828-1895)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 43, pages 63-64; June Baxter, *Waller Hugh Paton: A Scottish Landscape Painter 1828-1895*, St Andrews: Crawford Art Centre, 1993

contributed to the development of Romanticism, despite their authenticity being almost immediately questioned. Their lasting influence is indicated by such paintings as the present one, by Waller Hugh Paton, dated 1880, and the decision of his brother, Joseph Noel Paton, to visit the falls with his bride, Margaret, during their honeymoon in 1858. Their second daughter, Hamilton Lora Paton (1868-1921), was named after them. The romance of the place was spoilt by the erection of a railway bridge across the falls in 1903, later expanded to take road traffic. The falls are now popular with divers and kayakers.



41 The Falls of Lora, N Connel

Signed, inscribed with title and dated '7th August 1880'

Watercolour with bodycolour

13 x 20 ½ inches

ALFRED WILLIAM HUNT

Alfred William Hunt, VPRWS (1830-1896)

Though they came from very different social backgrounds, Alfred William Hunt may be compared to his friend, Albert Goodwin, as one of the leading landscape painters to follow the principles of John Ruskin. He achieved this by ‘fusing the sweep and atmosphere of Turner with Pre-Raphaelite finish and compositional originality’ (Scott Wilcox 1996, page 24).

Alfred William Hunt was born in Liverpool on 15 November 1830, son of the landscape painter, Andrew Hunt and his wife, Sarah. Taking lessons from his father, and absorbing the influence of both his father's friend, David Cox, and J M W Turner, he exhibited from the age of twelve. Blessed with academic and artistic talents, he studied at Liverpool Collegiate School and Oxford (from 1848) with the intention of entering the Church. He won the Newdigate Prize for English Verse (1851) and became a Fellow of Corpus Christi College (1853). For a while he suspended the necessity of taking holy orders, and pursued academic and artistic careers in tandem; he exhibited at the Royal Academy (from 1854) and was elected to the Liverpool Academy (an associate in 1854, and a member two years later).

During this period, Hunt began to read the work of Ruskin, and became so inspired by its aesthetic of ‘Truth to Nature’ as to develop his art as a synthesis of its Turnerian and Pre-Raphaelite elements. His growing emulation of Turner can clearly be seen in his love of atmospherics, and in the experimental techniques that he employed to achieve them. His loyalty to Pre-Raphaelitism can be understood through the almost scientifically detailed studies he made in preparation for painting. His membership of the Hogarth Club (1858) also demonstrated Pre-Raphaelite affiliations. As a result of these endeavours, he gained and sustained Ruskin's praise, and became his friend and correspondent.

Hunt's dedication to landscape painting also revealed itself in the extensive summer tours that he began to take at this time. He

frequently visited the northern counties of England, North Wales and Scotland. He increasingly travelled through Europe – to France, Switzerland, Italy and Greece – and beyond, to Turkey and the Holy Land.

In 1861, Hunt decided to marry Margaret Raine and, in doing so, left Oxford University for Durham, his wife's native town, and devoted himself fully to watercolour painting. A year later he was elected to the Society of Painters in Water Colours, known as the OWS (associate 1862, member 1864), soon becoming an instigator in raising its status in the art world.

On settling in London, in 1865, he took over the Campden Hill studio of the Pre-Raphaelite painter, William Holman Hunt, who was leaving for the Holy Land. He then exhibited mainly at the OWS, where fellow artists and perceptive connoisseurs appreciated him more properly than did members of the general public. He helped engineer the honorary membership of Ruskin to the society (1873) and served as its Vice-President (1880). (The society was renamed the Royal Society of Painters in Water-Colours in 1881). His developing reputation was marked, in 1893, by the inclusion of a group of his works in the World Exhibition in Chicago which he attended. He died in London on 3 May 1896.

His work is represented in numerous public collections, including Tate; and the Ashmolean Museum (Oxford) and Birmingham Museum & Art Gallery.

Further reading

Christopher Newall, ‘Hunt, Alfred William (1830-1896)’, H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 28, page 834; Christopher Newall, *The Poetry of Truth. Alfred William Hunt and the Art of Landscape*, Oxford: Ashmolean Museum, 2004; Scott Wilcox, ‘Hunt, Alfred William (b Liverpool, 15 Nov 1830; d London, 3 May 1896)’, Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 15, page 24



42 A Sketch for ‘Whitby, the “Crazy Jane” in her Last Berth’

Watercolour

8 ½ x 13 inches

The watercolour for which this is a study was exhibited at the Royal Society of Painters in Water-Colours, 1878, no 14.

**43 The Valley
of the Dee
between Llangollen
and Corwen**

Oil on canvas
7 ¼ x 10 ½ inches



39

**44 On the Llugwy,
Capel Curig;
Moel Siabod
in the Distance**

Oil on canvas
9 ¼ x 13 ¾ inches
Exhibited: 'The Art
Treasures Exhibition of
the North Wales & the
Border Counties',
Wrexham, 1876, no 543a



Striding Edge – Helvellyn

Alfred William Hunt's view of Helvellyn in the English Lakes is taken from the mountain's eastern flank on Patterdale Common. The narrow arête of Striding Edge, which occupies the centre of the composition, consists of a ridge of stone, the edge of which is hardly wider than the path that it supports and with near vertical drops on each side. Striding Edge leads in a westerly direction towards the peak, and is the usual approach to the summit for walkers and climbers. Between Striding Edge and the more northerly buttress known as Catstye Cam is Red Tarn, shown in gloomy shadow in the right side of the painting. Flowing out of the tarn is the Red Tarn Beck, which joins Ullswater at Glenridding. Helvellyn rises to 3118 feet, and is second only to Scafell Pike as the highest mountain in England.

Hunt made a long and productive visit to the Lakes in the autumn of 1853. Although not documented in letters, sketchbooks nos 148 and 215 (in the collection of material that remained in the artist's studio at the time of his death and which is now in the Ashmolean Museum, Oxford) contain pencil studies of Lakeland scenery. Dates attached to these sketches indicate that Hunt was in the Lakes for about a month from mid-September of that year. In addition, the painting *Wastdale Head from Styhead Pass* (Harris Museum and Art Gallery, Preston), and the watercolour *Easdale, near Grasmere* (Ashmolean Museum, Oxford), also derived from the trip. A further work to have originated in the autumn of 1853 was Hunt's oil painting *The Little and Great Langdales with Elter Water and Loughrigg Tarn, from Loughrigg Fell* (Sotheby's Belgravia, 25 March 1975, lot 146). These are all locations in the central or western Lakes.

Alfred Hunt had been a pupil at the Liverpool Collegiate School, the principal of which was the geologist and bible scholar the Revd William John Conybeare. Academically adept, Hunt had proceeded to Oxford to read classics, going up to Exeter College in February 1848 but shortly afterwards being admitted as a scholar to Corpus Christi College. It seems to have been assumed by Hunt and his family that in due course he would take Holy Orders – a career prospect that he regarded with modest enthusiasm. While an undergraduate, he revealed a talent for verse, in 1851 competing for and winning the university poetry competition, the Newdigate Prize. His fondest pleasure was surely the painting and drawing of landscape subjects, to which he had been introduced at a young age by his father Andrew Hunt, who was himself a professional artist and respected Liverpool drawing master.

Although on occasions Hunt travelled as far afield as the West Country, and on one occasion, in 1850, reached mainland Europe, for the most part his early drawings show landscapes which were readily accessible from his home in Liverpool. Thus the works that he exhibited at the Liverpool Academy were mostly of subjects in the Cheshire countryside, north Wales, and the Lakes. In Oxford, where he remained until 1852 (and to which he returned as a Fellow of his old college, Corpus Christi, in 1857), he was encouraged to pursue his artistic interests by the print-seller James Wyatt – who permitted him space in his shop in the High to exhibit and attempt to sell his drawings, and who sponsored a succession of painting trips during university vacations and in the period after Hunt had taken his degree. Correspondence between Wyatt and Hunt refers principally to painting trips to north Wales, but it is likely that he also encouraged Hunt to work in the Lakes. The autumn 1853 tour may well have been made at Wyatt's behest, and it is likely that works made then were distributed through Wyatt's shop. The present painting became the property of Alexander MacGregor, the husband of Hunt's sister Sarah Jane (who was the fourth of six daughters of Andrew and Sarah Hunt, all older than Alfred himself).

In 1853, Alfred Hunt was still some years away from a decision to devote himself exclusively to painting. In a sense his determination to embark upon a professional career was only really made in 1861 when he finally gave up his Fellowship at Corpus Christi, which he had to do so as to be able to get married – he and Margaret Raine were wed on 16 November 1861 – from that time forward depending on his income from sales and commissions of drawings and paintings.

A variety of artistic influences operated upon A W Hunt at the time that he was working as a part-time painter in the 1850s. Andrew Hunt had encouraged him to work in the established sketching tradition. For this purpose Alfred travelled to remote country regions and made loose drawings and watercolour studies to evoke the local topography. Andrew Hunt had known David Cox, and his style of draughtsmanship, and that which he encouraged in his son, owed much to Cox's example. In the early 1850s an impetus towards closer attention to detail – in contradistinction to the generalisation and impressionistic quality of artists working under the sway of Cox – was led by the Pre-Raphaelites, and was reinforced in a wider circle of young artists who had read the successive volumes of John Ruskin's *Modern Painters*. In the first of these, published as long previously as 1843, a principle of 'truth to nature' was explored, meaning the careful – if not laborious – inspection and attempted replication of what lay before the artist, as a preparation for larger scale and imaginative compositions.

By 1853 Hunt had progressed considerably towards a precise description of his chosen landscape subjects. As Ruskin was later to explain, in texts for example such as *The Elements of Drawing* (1857), minute gradations of tone were required to convey the volumetric character of masses observed in the landscape. Each area of the composition required appropriate colours to be prepared on the palette that corresponded specifically to those observed in the actual setting. In 1856, in *Modern Painters* IV, subtitled 'Of Mountain Beauty', Ruskin insisted that landscape painting depended upon an appreciation of the physical mechanisms that operated upon the natural setting and an understanding its essential geological character. Hunt arrived at a fulfilment of Ruskin's landscape principles, as expressed in his various texts published in the 1850s, in works such as the watercolour *Cwm Trifaen* (private collection, Scotland), of 1856, and the painting *Cornel Rhos – Spring* (private collection, London), of 1857.

Hunt's *Striding Edge – Helvellyn* marks a mid-point in the transition from a generalised and evocative representation of landscape through to something exhaustively observational. In its compositional drama, it is reminiscent of the sublime representation of spectacular landscape formations of the type that Turner had explored, and which owed something to a long Romantic tradition of mountain painting. Weather seems to sweep over the landscape, with storm showers appearing at the right side and with a glimpse of a rainbow above the Red Tarn. On the left side of the composition, on the far horizon, is shown a bar of evening light, again conveying a sense of the approaching dusk and the close of the already shortening autumnal day. Throughout Hunt's career he remained fond of motifs that tell of qualities of light and atmosphere that are themselves momentary or fugitive, and which stand as symbols of the transience of life itself. At the same time, in the works of 1853, and expressly in the representation of blocks of stone as convincing three-dimensional forms, and with indication of geological type, Hunt looks forward to the obsession with a truthful and informative geological treatment that was to overtake a wider circle of progressive landscape painters in the summer of 1856.

The note on Striding Edge – Helvellyn is written by Christopher Newall, author of The Poetry of Truth: Alfred William Hunt and the art of the Landscape, Oxford: Ashmolean Museum, 2004



45 Striding Edge – Helvellyn

Signed and dated 1853

Inscribed with title on label on reverse

Oil on canvas

16 ½ x 23 ½ inches

Provenance: Alexander Macgregor (husband of Alfred William Hunt's sister Sarah Jane)

Exhibited: 'Memorial Exhibition of Pictures by Alfred W Hunt RWS', Walker Art Gallery, Liverpool, 1897, no 185
(lent by Alexander Macgregor); 'The Long Nineteenth Century: Treasures and Pleasures', March-April 2014, no 84

ALFRED WILLIAM HUNT



42

46 **Waiting for the Train**

Watercolour with bodycolour on tinted paper
9 x 14 ½ inches

GEORGE WILLIAM MOTE

George William Mote (1832-1909)

The landscape artist, George William Mote, may have taught himself to paint, and certainly developed a distinctively direct style in order to evoke rural life in England and Wales. Patronised by the great collector, Sir Thomas Phillipps, in Worcestershire in the 1860s, he later settled in Surrey, and made its hilly vistas very much his own.

George William Mote was born in Rowley Green, near Barnet, Hertfordshire, the younger of two children of Samuel Mote and his wife, Frances Lucy (née Goodwin), who seem to have separated or divorced early in his childhood. By 1841, Samuel Mote had returned, with his two children, Frances and George, to his own birthplace of Walworth, south of the Thames. They were living at Ebenezer Place, close to Kennington Common (now Kennington Park), and he was working as a 'cordwainer'

(a shoemaker). Meanwhile, his wife, Frances, was housekeeper to a Mr John Innes, at Drivers Hill, Hendon.

It is not known where Mote was educated, or whether he studied art. He began to exhibit intermittently at the Royal Academy in 1857, with the oil painting, *Greenwich Park and Hospital* (The Cooper Gallery, Barnsley), while he was living at 15 Gloucester Street, Gloucester-Gate, Regent's Park (now Albert Street). Two years later, he showed *Getting up an Anchor at Spithead* (National Museum Wales), while he was living at 74 Newman Street, in the artists' quarter north of Oxford Street.

By 1860, Mote had moved to Broadway, in Worcestershire, and was benefiting from the patronage of Sir Thomas Phillipps, the great bibliophile and collector, especially of manuscripts. In that year he married Phebe (possibly née Moss), from Whilton



47 View of Box Hill near Dorking, Surrey

Signed and inscribed with title and artist's address on label on stretcher

Oil on canvas

14 ½ x 20 inches

in Northamptonshire, and they settled at Broadway Tower, the folly designed by James Wyatt for Lady Coventry at the end of the eighteenth century. It has been said that Mote was 'gardener and caretaker to Sir Thomas' (Wood 1978, page 331), though these may have been honorary positions, allowing him the freedom to paint. In 1862, Sir Thomas Phillipps printed a list of his collection of art, entitled *Pictures at Middle Hill*, which included eight works by Mote: seven of Middle Hill (five of which Phillipps had commissioned), plus one of the Tower of London. During his period in Broadway, Mote continued to exhibit occasionally at the RA.

In 1867, George and Phebe Mote settled at 32 Stanhope Street, London. However, four years later, they moved to the village of Ewhurst, in Surrey, and this would remain their base for the rest of their lives. The Surrey countryside provided the

subjects of many of Mote's later paintings, and gave access to Brighton and resorts in Kent. Ewhurst is five miles south of Shere, the home of Mote's sister, Frances, who had married the builder and carpenter, John Norton, and their father, Samuel, who had become a vine pruner and nurseryman (and died in 1878).

Following a brief period at Lansdowne Hill, Lower Norwood, in South London, in the mid 1870s, George and Phebe Mote moved into Heath House, Ewhurst, which would be their final home. His last recorded exhibit was at the Royal Scottish Academy in 1880, though he continued to paint. His mother seems to have moved closer to him, dying in Guildford in 1895. His wife, Phebe, died in 1903, and he died, in Ewhurst, on 6 January 1909. His probate was to the artist, Adah Stuart Franks.

GEORGE WOLFE

George Wolfe (1834-1883)

A landscape, coastal and marine painter both in oil and watercolour, George Wolfe found inspiration in the topography of Britain as well as scenery across Europe. His atmospheric works often featured beached boats, surrendered to windswept skies and other natural elements.

George Wolfe was born in Clifton, Bristol, Gloucestershire, on 11 January 1834, the son of Charles Wolfe, a boat builder, and Ann, a dressmaker. He was baptised in Bristol on 23 February of the same year, and spent his early childhood years at Allens Court, Hotwell Road, with his two younger brothers, Charles and Henry, and younger sister, Louisa.

By the age of 17 in 1851, Wolfe had moved to 9 Windsor Terrace in Clifton, and lived under the guardianship of Sophia Bulkeley, a widow and fund holder, who may have become his adoptive mother. Wolfe continued to live there possibly until his early thirties, by which time he had established himself as a watercolour painter.

Wolfe continued to stay in Clifton during his artistic practice, and shared a studio for a time with fellow artist, Samuel Phillips Jackson RWS, who was also a landscape and marine painter. They may have met through Jackson's father, Samuel Jackson who was said to be the 'father' of the Bristol School of artists, and taught Wolfe privately. Wolfe was fond of copying drawings

of S P Jackson, and it is possible that Jackson travelled with him to the Channel Islands around 1858.

Although mainly based in the Bristol area, Wolfe travelled extensively. Many of his subjects were taken from within Britain, including Devon, Cornwall, South Wales and Yorkshire, as well as the Channel Islands. He also explored Germany and Belgium.

Wolfe exhibited in London from 1855 to 1873, and was successful at entering pieces into the Royal Academy between 1857 to 1867, the Society of British Artists from 1855 to 1875, and the British Institution. Using his passion for marine subjects, he produced a book of sailing barge prints entitled *Wolfe's Book of Barges*, published in London by Simpkin Marshall & Co and printed by J Lavars, Bridge Street, Bristol, in 1859. He also applied to become a member of the New Society of Painters in Water Colours in 1867, but unfortunately was not successful.

In 1868, Wolfe was living at Granby House, Granby Hill, Clifton. However, in the same year, he married Anne Mary Clement, daughter of Benjamin Clement, a Royal Navy Captain in Alton, Hampshire, and settled in nearby Chawton. They both remained in Chawton for the rest of their lives, living first in her family home, Denmead, during 1869, and moving to Malt House by 1871. In 1881, they were living at 85 Atton Road, which seems to have been their last address.

George Wolfe died on 20 September 1883, in Chawton, as is recorded on a memorial in the local church. His wife, Anne died a decade later in 1893; they had no children.

The biography of George Wolfe is written by Pascale Oakley.



48 Sailing Ship at Sunset

Signed

Watercolour

8 ½ x 11 ¾ inches

GEORGE HOWARD

George James Howard, 9th Earl of Carlisle, HRWS
(1843-1911)

Despite a busy public life as a politician and peer, George Howard devoted as much time as possible to his artistic interests. As a patron and administrator, he had a highly beneficial effect on the direction and development of the Victorian art world. As a practising painter and draughtsman, he produced vividly detailed landscapes and figure subjects in a manner that aligned him first with the Pre-Raphaelites and then increasingly with the circle that surrounded his chief influence, the Italian artist, Giovanni Costa.

George Howard was born at 56 Park Street, Grosvenor Square, London, on 12 August 1843, the son of the Hon Charles Howard, the fifth son of George Howard, the 6th Earl of Carlisle, and Mary Priscilla Harriett Parke. His mother had studied under the painter, Peter De Wint, and, though she died soon after he was born, he grew up surrounded by examples of her paintings. This experience may have encouraged his own artistic development. Certainly, he became one of the best pupils of S T G Evans while at Eton, and was presented with Volume 5 of John Ruskin's *Modern Painters* as a 'prize for the best sketch made by him during the summer of 1860' (Castle Howard Archive Ref: J20/25 Dec 3 1857). He was also involved in artistic projects while a student at Trinity College, Cambridge.

A year before he graduated in 1865, Howard married Rosalind Stanley, the youngest child of the 2nd Baron Stanley of Alderley and the women's education campaigner, Henrietta Stanley. She herself became a promoter of women's political rights, a temperance movement activist – and mother to eleven children.

The Temple of Diana, Castle Howard

Castle Howard, in North Yorkshire, was built for Charles Howard, 3rd Earl of Carlisle, from 1699, to designs by Sir John Vanbrugh. In addition to the house, Vanbrugh designed some of the buildings on the estate. In 1724, he sent Lord Carlisle drawings for alternative ideas for a pavilion that would sit at the southeast corner of Ray Wood. Carlisle chose the cube with a dome and four porticos, based on Andrea Palladio's famous Villa Rotonda, built in Vicenza in the second half of the sixteenth century. It was constructed between 1726 (the year in which Vanbrugh died) and 1729, and decorated in scagliola a decade later by the stuccoist, Francesco Vassalli. Throughout the eighteenth and nineteenth centuries, this pavilion was known as the Temple of Diana, and seems to have gained its present name, the Temple of the Four Winds, only after the First World War.

49 The Temple of Diana, Castle Howard

Watercolour with pencil, 10 ¼ x 14 ¼ inches



During the winter of 1865-66, the Howards travelled in Italy, on the first of many visits to the country. In Rome, they made friends with the artist, Giovanni Costa, who, in time, would give Howard lessons in painting and become the principal influence on his art. In turn, Howard would give Costa professional support.

On his return from Italy, Howard studied at Heatherley's School of Art; at the National Art Training School, South Kensington, under Alphonse Legros; and independently with other artists, including Edward Burne-Jones, George Frederick Watts and Hamilton Gibbs Wilde. Beginning his career as an exhibiting artist in 1867, with watercolours at the Dudley Gallery, he would become a mainstay of the Grosvenor Gallery (during the decade 1877-87) and then the New Gallery (from 1888). He would also be made an honorary member of the Royal Society of Painters in Water-Colours in 1890. In both his work and his patronage, he aligned himself particularly with the Pre-Raphaelites.

In 1870, the Howards moved into 1 Palace Green, Kensington Palace, the house that they had commissioned from Philip Webb, and which was decorated by Morris, Marshall, Faulkner & Co, the Pre-Raphaelite decoration company of which Webb was a member. Central to the decorative scheme was the frieze, *Cupid and Psyche* (now in Birmingham Museum & Art Gallery), designed by Burne-Jones in 1871 and painted mainly by Walter Crane. Developing a wide circle of friends, including many artists and writers, they became particularly close to William Morris and Burne-Jones, who would also provide paintings and decorations for their other homes, at Castle Howard, North Yorkshire, and Naworth Castle, Cumberland.

Howard also took on administrative roles in the art world: becoming an early member of the Society for the

☞ Protection of Ancient Buildings (founded in 1877 by Morris and Webb); sitting on the Board of Trustees of the National Gallery from 1881 until his death, becoming Chairman of the Trustees and acting Director in the years 1904-6; and involving himself in the foundation of the Tate Gallery, which opened in 1897.

On the death of his father in 1879, Howard was elected Liberal MP for Cumberland and, though he lost his seat in 1880, regained it a year later and until his resignation in 1886. Then on the death of his uncle, William Howard, the 8th Earl of Carlisle, in 1889, he inherited the title. Nevertheless, Howard's main interest remained the visual arts, and the opportunities that that interest gave him.

From the 1880s, Howard made frequent visits to Italy – inspiring many landscape paintings – and travelled much further afield, to various parts of Africa (including Algiers in 1893), and to India (1891-92) and the United States of America (1906).

In 1882, Howard and the Rev Stopford Brooke joined together to organise an ambitious exhibition of Costa's paintings at the Fine Art Society. Around the same time, he helped found the Etruscan School of Painting, a loose association of Costa's acolytes that included Matthew Ridley Corbet and William Blake Richmond. Two decades later, in 1904, he would help to

organise a memorial exhibition of the work of Giovanni Costa at the Royal Society of Painters in Water-Colours.

Howard died from heart failure at Bracklands, Hindhead, Surrey – the home of his daughter, Cecilia – on 16 April 1911. He was buried at Lanercost Priory, near Naworth Castle, four days later. His eldest son, Charles, succeeded him, while Rosalind survived him and lived until 1921.

His work is represented in numerous public collections, including the National Portrait Gallery; and Castle Howard (Yorkshire) and Tullie House Museum and Art Gallery Trust (Carlisle).

Further reading

Alison Brisby, *George Howard. 9th Earl of Carlisle (1843-1911)*, Carlisle: Tullie House Museum and Art Gallery, 1913; Christopher Ridgway, 'Howard (ii): (4) George James Howard, 9th Earl of Carlisle', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 14, pages 808-809; Christopher Ridgway, 'Howard, George James, ninth earl of Carlisle (1843-1911)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 28, pages 354-355; Virginia Surtees, *The Artist and the Autocrat: George & Rosalind Howard, Earl and Countess of Carlisle*, Salisbury: Michael Russell, 1988

Many thanks to Alison Brisby for her help in compiling this biography.

WALTER FIELD

Walter Field, ARWS (1837-1901)

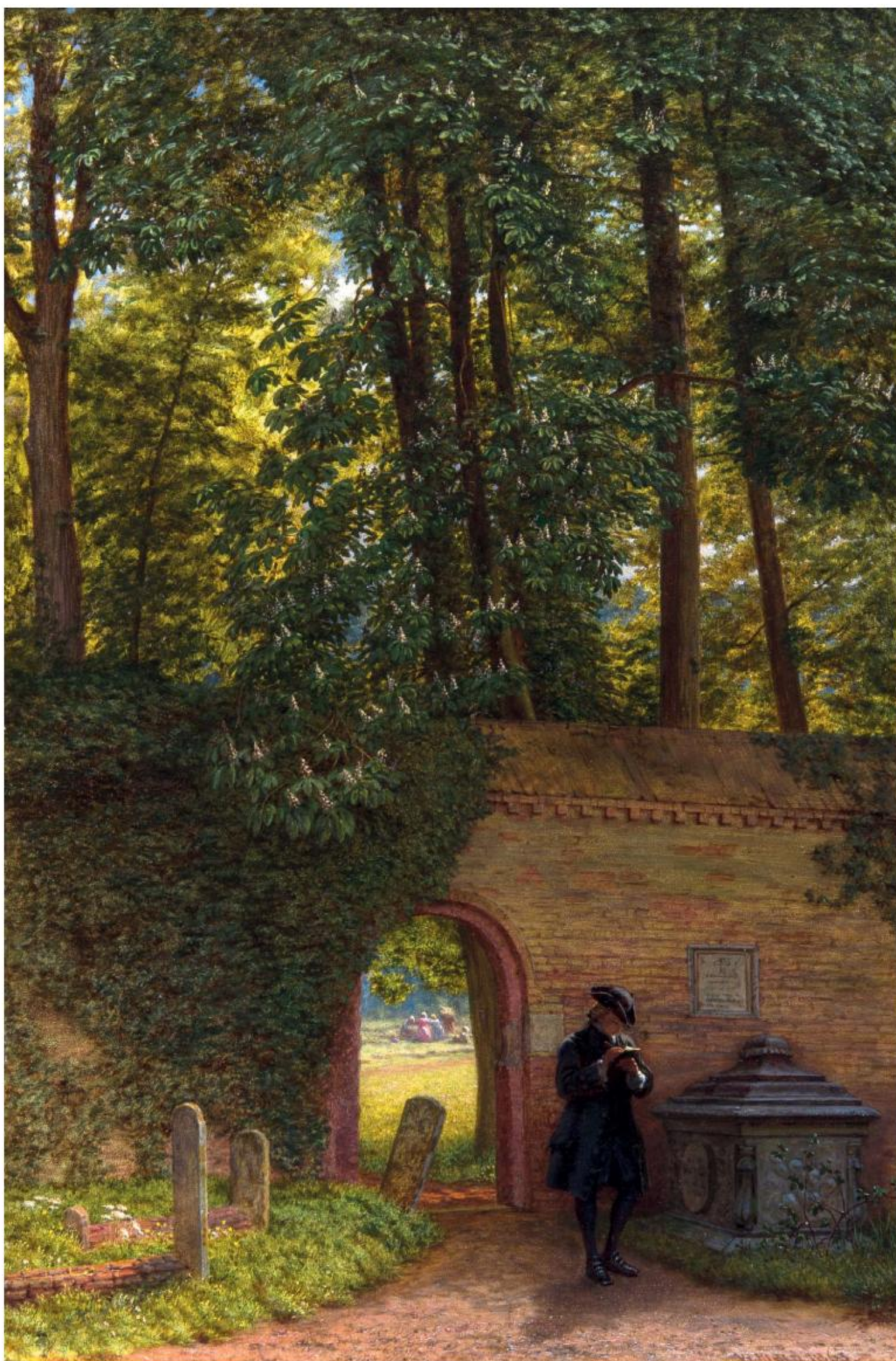
Walter Field brought an element of poetry to his landscape oils and watercolours, through their atmospheric handling and their literary associations. He often worked close to home, on Hampstead Heath, and also along the Thames.

Walter Field was born at Windmill Hill, Hampstead, on the northern edge of London, on 1 December 1837, the youngest son of Edwin Wilkins Field, the solicitor and artist, and his second wife, Letitia (née Kinder). During the 1840s, the family moved a few streets east to Squire's Mount. He was educated at University College School, and then studied art at the Royal Academy Schools, under John Rogers Herbert (painting) and John Pye (engraving). Initially, he worked mainly in oil, producing landscapes, often with literary or historical associations, and occasional portraits. He exhibited these at the Royal Academy (from 1856), the British Institution and other London venues, and in the provinces, especially Liverpool.

In 1868, Field married Mary Jane (née Cookson), the daughter of a solicitor, and they settled at a house in Christ Church Road, St John, Hampstead. They had seven children. From the mid 1860s, he worked increasingly in watercolour, and developed a skilful technique in order to render landscapes and coastal scenes. He exhibited the results at the Royal Society of Painters in Water-Colours (being elected an associate in 1880) and the recently founded Dudley Gallery (becoming an early member). By 1881, he and his family had moved to The Pryors, East Heath Road, formerly the home of Mary Jane's parents. Dying at his home on 23 December 1901, he was survived by Mary Jane. An exhibition of his oil paintings was held at the galleries of the Royal Society of Painters in Water-Colours in autumn 1902. The remains of his studio were sold at Christie, Manson and Woods during the same season.

Further reading

B S Long, rev Anne Pimlott Baker, 'Field, Walter (1837-1901)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 19, page 489



50 The Curfew Tolls the Knell of Parting Day

Signed and dated 1863

Signed and inscribed 'No 2' and with artist's address on reverse

Oil on paper on canvas, 22 ½ x 15 inches

The title is taken from Thomas Gray's 'An Elegy written in a Country Churchyard' (1750), one of the best loved of English poems.

WILLIAM HENRY HUNT

William Henry Hunt, OWS (1790-1864)

William Henry Hunt was one of the most distinctive and influential of early Victorian watercolourists, who became synonymous with his naturalistic still life compositions executed in detailed stippling.

The son of a tin-plate worker and japanner, William Henry Hunt was baptised in London on 28 March 1790, and grew up at 8 Old Belton Street (now Endell Street), Covent Garden. As a result of his deformed legs and stunted growth, he was encouraged by his parents to pursue a career in art, and at the age of 16 he was placed with John Varley (living with him for a time at 18 Broad Street, Golden Square). There he made friends with William Mulready and John Linnell; Linnell and Hunt exerted a positive influence on each other's work and made a number of sketching tours together in the south of England. While still a pupil of Varley, he began to exhibit at the Royal Academy of Arts (1807-25) and spent a short time in the Royal Academy Schools (1808-09), during which he helped to re-decorate the Theatre Royal, Drury Lane. His earliest important private patrons were the Duke of Devonshire and the Earl of Essex, who respectively commissioned drawings of the staterooms at Chatsworth and Cassiobury. It was at the latter place that he met Dr Monro, who then employed him in his informal academy.

By 1815, Hunt had established himself as an independent architectural and landscape painter, working in the eighteenth-century manner in pen and wash. He first exhibited with the Society of Painters in Water Colours during its phase as the Society of Painters in Oil and Water-Colours, and became an associate in 1824, and a full member two years later. In 1822, he moved to 36 Brownlow Street, Drury Lane, and in 1825 to 6 Marchmont Street, Brunswick Square. For a number of years, he wintered in Hastings, Sussex.



By this time, Hunt was turning to genre scenes and still life compositions, which he depicted with a new-found meticulousness. In these works, he was able to create fine atmospheric detail by building up coloured tints in hatch and stipple over a ground of white bodycolour. In 1830, he exhibited his first still life containing details of nature against a mossy bank, and became so well known for the type that he was soon dubbed 'Bird's Nest Hunt'. However, he also painted a number of figures, some being humorous rustics, while others were set in candlelit interiors.

On 13 September 1830, Hunt married his eighteen-year-old cousin, Sarah Holloway, the daughter of a farmer and miller in Bramley, Hampshire. A daughter was born in 1832. In 1845, they moved to 62 Stanhope Street, Hampstead Road, London and, from 1851, took a second home at Park Gate, Bramley.

Hunt's approach to picture-making proved very popular with both oil and watercolour painters, and became even more influential through the advocacy of John Ruskin. Hunt gave Ruskin lessons between 1854 and 1861, and in turn Ruskin recommended study of his work in *The Elements of Drawing* (1857) and *Notes on Prout and Hunt* (1879).

In the 1850s, Hunt developed an international reputation, being awarded a certificate of merit at the Paris Universal Exhibition of 1855, and becoming an honorary member of the Koninklijke Academie van Beeldende Kunsten in Amsterdam in the following year. In 1857, his work was well represented in the Manchester Art Treasures Exhibition.

Hunt died of a stroke at home in London on 10 February 1864. The contents of his studio were sold at Christie, Manson and Woods on 16 and 17 May 1864.

His manner of painting still life subjects was continued by John Sherrin (1819-1896), William Hull (1820-1880), William Hough (1829-1897), John Jessop Hardwick (1831-1917), and Thomas Collier (1840-1891).

His work is represented in numerous public collections, including the British Museum and the V&A; and Yale Center for British Art (New Haven).

51 Pear, Apple and Holly

Signed

Watercolour with bodycolour

4 ¼ x 5 ½ inches

Exhibited: Fine Art Society, June 1939

Further reading

Simon Fenwick, 'Hunt, William Henry (1790-1864)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 28, pages 878-880; Tom Jones, *William Henry Hunt, 1790-1864*, Wolverhampton Art Gallery, 1981; Scott Wilcox, 'Hunt, William Henry

(b London, 28 March 1790; d London, 10 Feb 1864)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 15, page 24; Sir John Witt, *William Henry Hunt (1790-1864): Life and Work, with a Catalogue*, London: Barrie and Jenkins, 1982



52 Light and Shade

Signed and dated 1836 three times

Watercolour with gum arabic, 13 x 8 ¾ inches

Exhibited: 'The Long Nineteenth Century: Treasures and Pleasures', March-April 2014, no 17

Light and Shade

In this composition, William Henry Hunt combined two of his specialities – naturalistic, non-caricatured images of black children and figures by candlelight – to present a *tour de force* of his distinct approach to watercolour.

This is one of two almost identical works, painted in or around 1836, the other being in an American private collection. Of the two versions, the present one is perhaps more highly coloured and slightly more dynamic, the boy leaning further back and so casting less of a shadow across the door, while revealing a strip of dado on the wall. That it alone is signed may suggest that it is also the primary version.

However, it is a little easier to attempt a reconstruction of at least part of the history of the American version. A portion of its former



53 Pictured by Candlelight

Signed

Watercolour with bodycolour

10 ½ x 7 ¼ inches

backboard contains the title *Light and Shade*, and it appeared as such when it was lent by Lt Gen Fielden to an exhibition held at Blackburn Art Gallery in 1907. For this reason, *Light and Shade* has also been chosen as the title of the present version.

Of the watercolours by Hunt that represent black boys, at least three seem to have used the same model to that in the present work, and one is particularly close in both features and clothing. Showing the boy holding a letter in front of a candle, that picture, known as *Jim Crow*, was purchased by Lady Rolle at the 1837 Spring Exhibition of the Society of Painters in Water Colours, and remained with her descendants until it was sold in auction in 1980.

Many thanks to Craig Englund for help in compiling this note.



JOHN SHERRIN

John Sherrin, RI (1819-1896)

One of the few known pupils of William Henry Hunt, John Sherrin would come to equal his master as a painter of intimate still life compositions and animal subjects.

John Sherrin was born in Westminster, London, in 1819, the eldest of the six children of the florist, John Sherrin, and his wife, Christiana (née Williamson). He was baptised at St Anne's, Soho, on 12 July 1826, and grew up close by at 15 Church Street (now Romilly Street).

54 Rose and Bird's Nest

Signed

Watercolour with bodycolour

7 x 8 ¾ inches



55 Still Life with Plums and a Quince

Signed

Watercolour and bodycolour

12 ¼ x 18 ¼ inches

His father died before 1833, the year in which his mother entered her second marriage, to John Walters. She supported the family as a plumassier and maker of artificial flowers.

Sherrin was apprenticed to Samuel Smith, a jeweller, and later worked for the designers, Howell, James & Co, Regent Street, and the goldsmiths, Matthews & Peake, Gerrard Street, Soho. In 1845, he married Frances (née Rich), from Blyth, Nottinghamshire, and, by 1851, they were living in Westbourne Place (now Cliveden Place) off Sloane Square, he giving his occupation as 'goldsmith'. In the years 1860-62, he gave the premises of Matthews & Peake as his address, and J P Matthews would leave him a considerable fortune, suggesting a close relationship. In this period, he and his wife lived at various addresses: 14 Flood's Terrace, Beresford Road, Walworth (now John Ruskin Street) (1861); 19 Stockwell Private Road, Clapham Rise (now Landor Road) (1863-64); 8 Nelson Terrace, Hampton Road, Twickenham (by 1865).

Having studied under the watercolourist, William Henry Hunt, Sherrin turned increasingly to painting and, from 1859 until his death, he exhibited at the Royal Academy, the Royal Society of British Artists and the Royal Institute of Painters in Water-Colours. He was elected an associate of the Royal Institute in 1866, and a full member in 1879.

Sherrin's first wife, Frances, died in May 1865. Three months later, he married the widow, Decima Blunt Edwards (née Vaughan), in Scarborough, North Yorkshire. Together they would have five sons and two daughters. They continued to live in Twickenham until the late 1870s, when they moved to 3 Codrington Villas, Ramsgate. He died in Ramsgate in September 1896. Of his children, Daniel and Reginald also became professional artists.

WILLIAM HOUGH

William B Hough (1829-1897)

William Hough is best known as a painter of flowers and fruit, in imitation of the work of William Henry Hunt, though he also produced landscapes.

William Hough was born in Coventry, Warwickshire, in 1829 (as confirmed by the census records, and not 1819, as suggested elsewhere). Nothing certain is known about his parentage, upbringing or education. However, in 1853, he married Caroline – probably the Coventry-born dressmaker, Caroline Paget – and they settled locally at 6 Swanswell Street, Hill Fields. In 1855, he began as an Assistant-Master at Coventry School of Art, working under the Headmaster, Henry Rafter, and would himself become Acting Head in 1862. By that time, he had begun to exhibit in London – at the Royal Academy (from 1857), the British Institution (1860) and the Royal Society of British Artists (from 1860) – and had moved to 2 Derby Terrace, Lower Ford Street, with his wife, and a niece, Ann, who lived with them throughout her childhood.

However, in 1863, the Department of Science and Art discovered that Hough was uncertificated as a teacher. He was made to take an examination and, when he failed it, he was dismissed from his position, despite a remonstrance from his loyal students. This setback may have made Hough decide to focus on his art. By 1867, he, his wife and niece had moved to London, and settled at 38 Cambridge Road, Kilburn. In addition to the RA and the RBA, he exhibited at the Royal Institute of Painters in Water-Colours. A decade later, he was sending works to exhibition from his framer, Cole Brothers, 2 Percy Street, Bedford Square, and his studio at 22 Newman Street. He lived at 107 Queen's Crescent, St Pancras (by 1881), and then 185 Prince of Wales' Road, Haverstock Hill (by 1894). However, he died in Wolverhampton in 1897.



56 Still Life of Grapes, Redcurrants and a Plum

Signed

Watercolour with bodycolour, 6 x 7 ¾ inches, oval

HENRI DELABORDE

Comte Henri Delaborde (1811-1899)

Henri Delaborde was a key figure in the academic classical tradition of nineteenth-century French painting associated with Ingres. A student and intimate of Delaroche, he produced major large-scale history paintings and ecclesiastical decorations early in his career. Then, in the 1850s, he became a significant critic and curator, championing the tradition in which he had worked and proving himself an early authority on the history of printmaking.

Henri Delaborde was born in Rennes, Ille-et-Vilaine, France, on 2 May 1811, the third of the four children of the French Revolutionary general, Comte Henri-François Delaborde, and his wife, Julie (née Guillaume). Considered to be a brilliant pupil, while at the Bourbon and Charlemagne lycées, both in Paris, he began to study law. However, he soon decided instead to develop his precocious talent for art and, with his father's permission, between 1829 and 1834, trained in the studio of the painter, Paul Delaroche. There he established a friendship with his fellow student, Eugène Lami, and together they would become Delaroche's particular intimates, Delaborde eventually writing articles about his esteemed teacher. In the early months of 1834, Delaborde assisted Delaroche on his painting, *Strafford on his Way to Execution*, before accompanying him and their fellow painter, Edouard Bertin, on a trip to Italy to study the frescoes of the Renaissance. While in Florence, he copied works by Fra Angelico and Masaccio, among others.

In 1836, Delaborde began to exhibit historical and religious subjects at the Paris Salon, with *Agar dans le desert* (Musée des Beaux-Arts de Dijon), and in 1837 won a second class medal for his *Conversion de Saint Augustin* (in the church of Raismes, Pas de Calais). The present work, *L'Arrestation du Comte Ugolin*, was painted in the same year, and apparently praised by fellow painter, Eugène Delacroix, when shown at the Salon in 1838. He was soon commissioned by the state to produce some history paintings for the Musée d'Impérial de Versailles, including *Les Croisés, commandés par Jean de Brienne, allèrent mettre le siège devant Damiette* (1839).

Following a visit to Ravenna and Venice in 1839, Delaborde spent a three-year stay in Italy in the years 1842-45. While there, he produced a number of drawings and watercolours, including a series of copies after Renaissance artists. These influenced his decoration of chapels in the church of Ste-Clotilde, Paris (1844-59), and some were later published in his *Les Maîtres Florentines du quinzième siècle* (1878). He received a first-class medal at the Salon in 1847 for *Le Christ au jardin des olives*.

In 1846, Delaborde married Henriette Louise (née Le Clerc). They had a daughter, Julie, and a son, Henri-François, the latter

becoming a historian. Delaborde was also one of the foster fathers of François Emile Michel, who became a painter and critic.

During the 1850s, Delaborde suffered from such serious bouts of ill health that he had to give up painting and find alternative employment. In 1855, he became the curator of engravings at the Bibliothèque impériale (now the Bibliothèque nationale), rising to the position of chief curator three years later and serving as general administrator during the Franco-Prussian War of 1870-71. In all, he worked at the library for 30 years.

During the same period, Delaborde became an art critic and historian, an unusual step for an artist at the time, as most critics had a literary background. He contributed articles to the *Revue des Deux Mondes* and the *Gazette des Beaux-Arts*, including some on Italian art, engraving and contemporary artists. He also published a number of books, notably *Oeuvre de Paul Delaroche* (1858, with Robert Jefferson Bingham and Jules Godé), *Études sur les beaux-arts en France et en Italie* (1864), *Lettres et pensées d'Hippolyte Flandrin* (1865, accompanied by a catalogue of his work) and *Ingres: sa vie, ses travaux, sa doctrine* (1870). His taste for the tradition of academic Classicism, in which he himself had worked, led to sarcastic comments from the brothers Goncourt, who promoted Naturalism.

In 1860, Delaborde accepted the distinction of the Chevalier de Légion d'honneur, but in the same year refused to become Minister of the Arts, a position offered him by Emperor Napoléon III. In 1868, he was elected to the Académie des Beaux-Arts and, in 1874 became its permanent secretary, composing a number of notices and discourses. In 1893, he became a Commandeur de Légion d'honneur. Having held the title of Vicomte (probably from the death of his father in 1833), he later became Comte (probably on the death of his elder brother in 1889). He died in Paris on 24 May 1899.

His work is represented in numerous French public collections, including the Château de Versailles. The collection of the library of the Ecole nationale supérieure des Beaux-Arts, Paris, contains many of his drawings and watercolours.

Further reading

Hélène Guicharnaud, 'Delaborde, Henri (b Rennes, May 2, 1811; d Paris, May 24, 1899)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 8, page 637; Lee Sorensen, 'Delaborde, Henri, vicomte', *Dictionary of Art Historians* [online] Johan Swinnen, 'Delaborde, Henri (1811-1899)', John Hannavy (ed), *Encyclopedia of Nineteenth Century Photography*, Abingdon: Routledge, 2008, page 401

57 L'Arrestation de Comte Ugolin (The Arrest of Count Ugolino)

Signed and dated 1837

Oil on canvas

50 ½ x 35 inches

Provenance: Jean Lafont

Exhibited: Paris Salon, 1838, no 447





L'Arrestation de Comte Ugolin
(The Arrest of Count Ugolino) [detail of 57]

L'Arrestation de Comte Ugolin (The Arrest of Count Ugolino)

The life and work of the great medieval Italian poet, Dante Alighieri (1265-1321), and particularly his *La Divina Commedia*, have been enormously influential – and not only on subsequent writers, but also on artists and composers. As Aida Audeh has detailed in her illuminating essay, 'Dante in the Nineteenth Century', they provided the inspiration for 339 of the works exhibited at the Paris Salon between 1800 and 1930. Two episodes of *Inferno*, the first part of *La Divina Commedia*, proved particularly popular, those concerning the doomed lovers, Paolo and Francesca, and, as here, the politician, Ugolino. During the wars of the Guelphs and the Ghibellines, in the late thirteenth century, Count Ugolino da Gherardesca was accused of treachery by the Archbishop of Pisa, and then imprisoned with his sons and grandsons, all of whom starved to death. Many artists were drawn to represent the poignant, even sensational episode in the prison. However, in the 1830s,

during the July Monarchy ... an important development occurred with respect to the portrayal of the episode that suggests a sympathetic view towards the protagonist and exemplifies the manner in which approaches to the subject shifted in relation to political trends of the time.

... the July Monarchy ... [reached] out to Bonapartists, Royalists and the increasingly powerful bourgeoisie ... Consequently, expression of sympathy for the aristocratic and monarchical classes expressed in a form accessible to the bourgeoisie began to appear in Salon art during this post-Napoleonic period in the form of genre paintings ...

It follows that, within the format of historical genre painting, Count Ugolino could be convincingly portrayed as a victim of mob rule, the people of Pisa having been manipulated to move against him by the intrigues of the aristocrat's former ally, Archbishop Ruggieri. The first indication of this shift in approach to the subject was Henri Delaborde's *L'Arrestation du comte Ugolin*, a painting exhibited at the Salon of 1838. The format and composition of Delaborde's work relies on traditional depictions of Christ before Pilate, emphasizing the stoic nobility of the aristocratic count. In this sense, Ugolino's complicity – as Dante viewed it – in the treachery which resulted in his eventual placement in Cocytus is swept aside in favour of his portrayal as a victim, much as public art during this period emphasized the grand tradition of the French monarchy with scant remembrance of the abuses of the Ancien Régime.

(Aida Audeh, 'Dante in the Nineteenth Century: Visual Arts and National Identity', in Russell Goulbourne, Claire Honess, Matthew Treherne (eds), *Dante in France*, a special edition of *La Parola de Testo*, 2013, pages 89-90)

EMILY MARY OSBORN

Emily Mary Osborn, SWA (1828-1925)

Emily Mary Osborn was one of the most interesting and significant women artists of the Victorian period. Her talents were nurtured by leading figure painters in both Britain and Germany, and she established herself first with portraits and genre scenes, and then, from the 1870s, with landscapes. Her energy and independence of spirit led her to create distinctive work that was recognised through prizes and reviews, and also to involve herself in the women's suffrage movement.

Emily Mary Osborn was born in Kentish Town, London, on 11 February 1828, the eldest of nine children of the Reverend Edward Osborn and his wife, Mary (née Bolland). Ordained as a priest in 1829, her father held the position of curate at Boughton Monchelsea, Kent (1829-30), Headcorn, Kent (1830-34) and West Tilbury, Essex (1834-42). While the family was living at the parsonage at Gun Hill, West Tilbury, Emily began to show a talent for art through her drawings of her siblings, and received encouragement from her mother, who had also hoped to become an artist.

In about 1842, the Osborn family returned to London, settling in Howland Street, north of Oxford Street, and worshipping at St Anne's Soho. During that decade, Edward seems to have divided his time between London, where he worked as a clerk, and West Tilbury. However, in 1850, and in quick succession, he became lecturer at St Anne's Soho, curate at St Magnus the Martyr, near London Bridge, and vicar of St Lawrence's, Asheldham, Essex. By then, the family's London address was 37 Bernard Street, in Bloomsbury.

Despite her father's initial reservations, Emily Osborn was allowed to pursue studies in art in London during the 1840s. She attended classes at Dickinson's Academy in Maddox Street, first in the evening, under a 'Mr Mogford' (who was probably Thomas rather than John), and then in the morning, under James Mathews Leigh. Leigh soon invited her to study privately at his house, alongside another female student, and at his General Practical School of Art in Newman Street.

In 1851, Emily Osborn began to exhibit at the Royal Academy, and established a reputation as a painter of portraits, still life subjects and, especially, genre scenes. In 1855, one of her earliest patrons, the stockbroker, Charles James Mitchell, married her sister, Louisa, and his brother, William Mitchell, commissioned her to produce the portrait, *Mrs Sturgis and her Children*, which was shown at the Royal Academy. With the 200 guineas that she received for it, she added a studio to her new home at 30 Upper Gower Street (which became 133 Gower Street in 1864). Another of her exhibits was bought by

Queen Victoria (the first of two of her paintings to enter the Royal Collection). Two years later, in 1857, the Royal Academy exhibited *Nameless and Friendless* (Tate), her best known work and a highly characteristic example of her early contemporary genre paintings (the type that Christopher Wood described, in *The Dictionary of Victorian Painters*, 1978, page 352, as the 'damsel in distress'). *Tough and Tender*, exhibited at the RA in 1859, won a silver medal in 1862, when it was shown at the Society of British Artists. It was then bought by William Mitchell. In 1859, Osborn also signed the petition for the admission of women to the Royal Academy Schools, an early indication of her interest in women's rights.

From the early 1860s, Osborn expanded her repertoire to include historical genre, as was signalled by *The Escape of Lord Nithisdale from the Tower, 1716*, exhibited at the RA in 1861. Three years later, in 1864, her painting, *Half the world knows not how the other half lives*, was awarded £63 at the Crystal Palace Picture Gallery as 'the best historical or figure subject in oil by a British artist'. Her ambitions were spurred by travels in Germany, including Hesse, Württemberg and Munich, and paintings with German subjects – and titles – resulted. It was at this time that she probably met the painter, Carl Theodor von Piloty, a Professor at the Munich Academy of Fine Arts. Certainly, she studied with Piloty in 1866, at the Accademia in Venice, and then went on to Munich, where she continued to receive his advice. One of her most important works on a German subject – painted in 1866 and showing Württemberg peasants returning from a festival – was in the hands of the French Gallery in Pall Mall when it became a victim of the fire that destroyed the nearby Her Majesty's Theatre in 1867. By 1869, she was living at 9 Amalienstrasse, Munich, where she was visited by 'Malpas', a journalist for *The Spectator*, who described her as 'a double martyr to art and neuralgia'. Still at the address in 1870, when the Franco-Prussian War broke out, she spent six months nursing the wounded at Heidelberg, alongside one of her sisters.

Returning to England in 1873, Osborn lived at various addresses in London (and a studio in Glasgow in 1876). She continued to exhibit at the Royal Academy and the Crystal Palace Picture Gallery (winning silver medals at both venues), and in the provinces at the Birmingham Society of Artists and the Royal Manchester Institution. She also showed more intermittently at the Society of Lady Artists, the Dudley Gallery, the Atkinson Art Gallery, Southport, the Royal Scottish Academy and the Paris Salon.

In 1877, Osborn settled at 10A Cunningham Place, St John's Wood, the former studio of Thomas Landseer, and it would remain her home for the rest of her life. She may have moved there to be close to her friend, Emily Davies, a pioneering campaigner for women's rights to higher education, who lived along the street at no 17. From this time, Osborn focussed 

EMILY MARY OSBORN



58 Venice by Moonlight

Signed

Pastel

7 ½ x 19 ¾ inches

Exhibited: 'The Turn of Women Artists 1837-2018',
March-April 2018, no 122

56

increasingly on landscape painting, and was stimulated in this activity by travels in Britain and abroad. In the early 1880s, she visited Algeria, where she possibly stayed with Barbara Bodichon, the artist, educationalist and leading activist for women's rights, who became a friend. She painted two portraits of Bodichon, a large oil that was exhibited at the Grosvenor Gallery in 1884 (but is now lost), and a smaller picture, possibly exhibited at the Society of Lady Artists in 1899 and/or 1913 (and now at Girton College, Cambridge).

By 1885, Osborn was sharing her home with her close friend, Mary Elizabeth Dunn, who is described as a 'lady' and 'living on her own means' in censuses, and who subscribed to the anti vivisectionist periodical, *The Animal's Defender and Zoophilist*. In that year, they provided a home for Ellen Cobden before her marriage to the painter, Walter Sickert, and acted as the witnesses at the ceremony. In 1913, long after Ellen had divorced Sickert and become an author, writing as 'Miles Amber', she would dedicate her second and final novel, *Sylvia Saxon – Episodes in a Life*, to Osborn and Dunn. Ellen's sister, the suffragist and radical, Jane Cobden, also lived with them for a while, in 1889, at the time that she successfully stood for the seat of Tower Hamlets for the London County Council. Osborn painted a portrait of Jane, which was exhibited at the National

Gallery in 1890. Then, three years later, in 1893, she exhibited a portrait of Mary E Dunn at the Society of Lady Artists, becoming a member in the same year. All of them joined in signing the declaration in favour of women's suffrage in 1889.

As a landscape painter and pastel artist, Osborn worked regularly in the Norfolk Broads from the mid 1880s to the mid 1900s, and held two solo shows of the results at the Goupil Gallery in 1886 and 1887. During this period, she also worked in Venice (1890-1902), Devon (1900-04) and Moret-sur-Loing, in northern France (1902-06), and exhibited at the New Gallery and Grosvenor Gallery – including all three of the Grosvenor's pastel exhibitions, in 1888, 1889 and 1890.

Emily Mary Osborn died at home on 14 April 1925, at the age 97.

Further reading

Susan P Casteras, 'Osborn, Emily Mary (b London, 1834; d c1913)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 23, pages 598-599; James Dafforne, 'British Artists: Their Style and Character, no LXXV, Emily Mary Osborn', *Art Journal*, 26 (1864), pages 261-263; Charlotte Yeldham, 'Osborn, Emily Mary (1828-1925)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 41, pages 985-986

ERNEST LESSIEUX

Ernest Louis Lessieux (1848-1925)

A confident watercolourist and draughtsman, Ernest Lessieux developed a career as both a teacher and an exhibiting artist. Moving from La Rochelle to Menton, on the Riviera, he became popular with English visitors, in particular, who took lessons from him and bought his work. This success enabled him to make a number of sketching tours around the Mediterranean and so broaden his range, often in the company of his son, the artist Louis Lessieux.

Ernest Lessieux was born on 3 August 1848, at 2 rue du Brave Rondeau, La Rochelle, the capital of the department of Charente-Maritime, on the west coast of France. He was the second of four children of the stained glass painter, Louis Jean Lessieux, and his wife, Marie Catherine (née Guillon). Until 1862, he attended the Ecole municipale, in Nantes, some 85 miles north of La Rochelle. He then remained in the town to work in the studio of a painter and decorator.

In 1865, Lessieux moved to Paris to study at the Ecole nationale supérieure des Beaux-Arts under the draughtsman and printmaker, Maxime Lalanne, and the painter and illustrator, Luc-Olivier Merson. Five years later, in 1870, he volunteered to serve in the army in the war against Prussia. When it ended, in 1871, he returned to his native department, and settled in rue des Fonderies, Rochefort. (The street has since been divided and renamed as rue de la République and rue Pujos.) There he became both curator of the museum and a teacher of drawing at the Lycée. In the same year, he married Victorine Virginie Boisramé in La Rochelle. Their only child, Louis Ernest, would be born in 1874. Once established, in 1878, he began to exhibit annually at the Salon des Artistes Françaises.

Between 1884 and 1886, Lessieux stayed with his family in Menton, on the Riviera, for the sake of his health. Just over a decade later, in 1897, they settled in the town, in Maison Cerutti, rue de la Marne, a house decorated with murals by the local artist, Guillaume Cerutti-Maori. Lessieux soon became successful and wealthy by giving lessons in art, mainly to the many English visitors. He also exhibited work regularly at the Salle Grenier with the Société des Amis des Arts de Menton, of which he was a promoter, then the Vice-President and the Dean.

Lessieux spent time at La Cotinière, a newly-acquired house on the Ile d'Oléron, close to Rochefort, and also began to undertake extensive sketching tours to Italy, Spain and Morocco, often in the company of his son, Louis, who had become his pupil. Louis is known to have helped his father produce the images of cruise ships that were commissioned by the Compagnie générale des transatlantiques for publication as postcards and posters. Lessieux's other illustrative projects included further postcard designs and two books: Jules Bourelly's *Les perles de la Côte d'Azur* (1900), and *Les Alpes françaises* (circa 1910). In 1909, he was made a member of the Salon while, in 1923, he was awarded the title Officier de l'Instruction publique.

Lessieux died at home, at the Maison Cerrutti, Menton, on 4 January 1925. A month later, a memorial exhibition was mounted at the Salle Grenier, by his son, Louis, who had also become a professional artist. In February 1926, a marble bust of Lessieux by his friend, the Russian sculptor, Léopold Bernstamm, was placed in a square between the museum and his former home.

His work is represented in numerous French public collections.

Further reading

Christophe Huguet and Sophie Lessard (eds), *Oléron, dans les pas d'Ernest et de Louis Lessieux*, Saint-Pierre d'Oléron: Le Musée de l'Ile d'Oléron, 2008

57

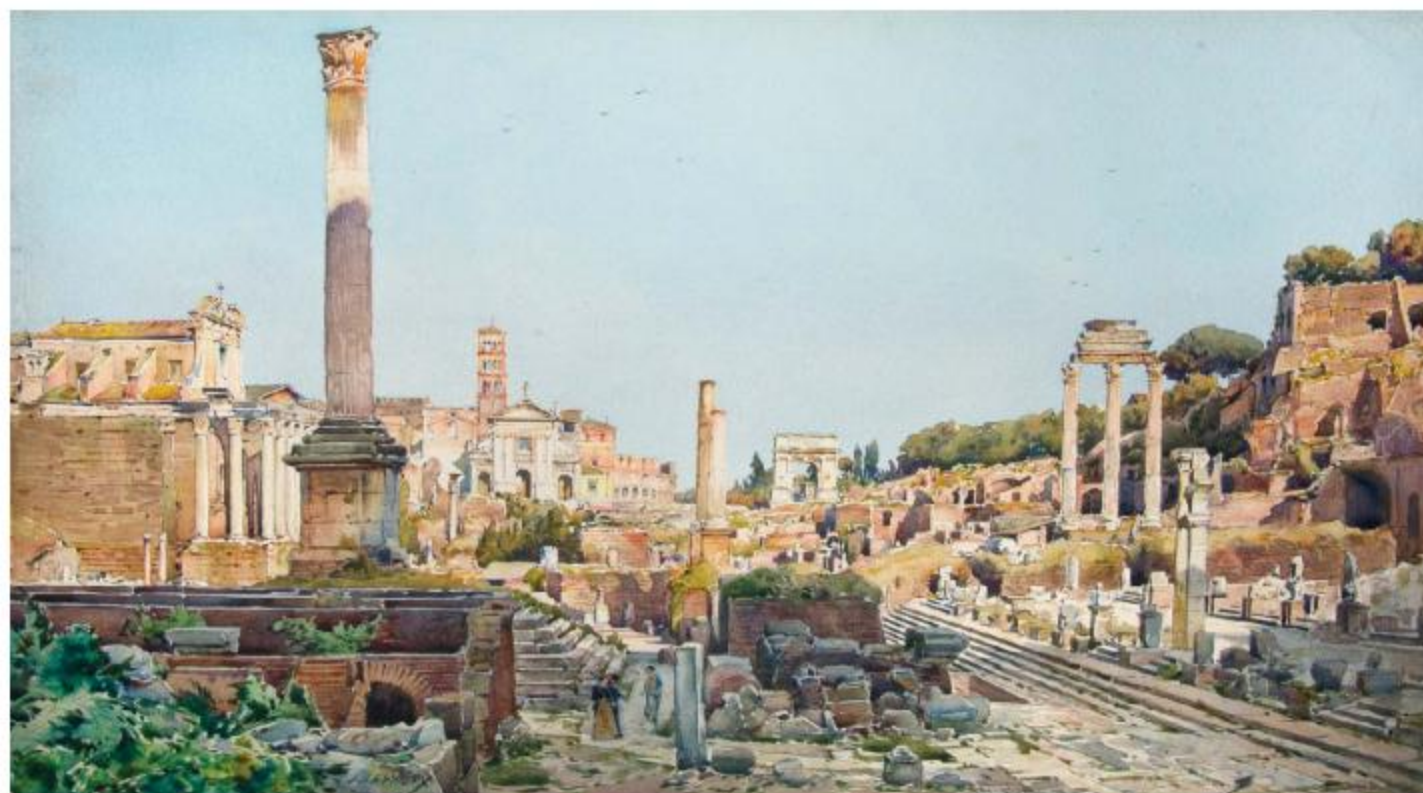
59 The Roman Forum

Signed

Inscribed with title on reverse

Watercolour

10 ¾ x 18 ¼ inches



ADOLF SEEL

Adolf Seel (1829-1907)

The German painter, Adolf Seel, became a specialist in architectural scenes, both with and without figures, and in both oil and watercolour. Once established, he became keen to broaden his range of subject matter, and travelled extensively around the Mediterranean, developing a particular passion for Orientalism.

Adolf Seel was born on 1 March 1829, in Wiesbaden, then in the Grand Duchy of Hesse and the Rhine, one of the states of the German Confederation. In 1844, he moved northwest to Düsseldorf, in Prussia, to study at the Kunstakademie under Rudolf Wiegmann and Karl Ferdinand Sohn. During his six years there, he specialised increasingly in landscape painting, and made friends with Andreas Aschenbach, Ludwig Knaus and Carl Friedrich Lessing. Following a long stay, and further study, in Paris in 1852, he returned to Düsseldorf, and spent the

following decade gradually making his name as a painter of architectural subjects. He then began to travel, both in Europe and further afield, in order to broaden his range. He spent the years 1864-65 in Italy, and focussed in particular on the Basilica of St Mark's in Venice. Then through the years 1870-71, he visited Spain, Portugal and the north coast of Africa, cultivating an interest in Moorish and Arabic art and architecture. Notably, he made many studies of the Alhambra in Granada that would form the basis of a number of major paintings. Once in the grip of an Orientalist passion, he returned to North Africa in the years 1873-74, visiting Egypt – where he based himself in Cairo – and going on to Palestine. From this time, figures became more dominant in his compositions, contributing to their picturesque atmosphere. He exhibited across the German-speaking world, and received the Grand Golden Medal of the City of Vienna in 1876 and the Golden Medal in Berlin in 1878. He died in Dillenburg, Hesse, on 14 February 1907.

58



60 Nuns in the Cloister at Halberstadt Cathedral with Snow

Signed and dated 82

Watercolour with bodycolour and ink on board, 25 x 32 ¼ inches

PAUL GROLLERON

Paul-Louis-Narcisse Grolleron (1848-1901)

The French painter and illustrator, Paul Grolleron, remains best known for his many well-observed images of the Franco-Prussian war, which varied in mood between the quotidian, the dramatic and the poignant.

Paul Grolleron was born in Seignelay, in the Yonne department of Burgundy, France, on 14 June 1848. He intended to become a decorative artist, but his studies in Paris under the influential teacher and portrait painter, Léon Bonnat, led him to specialise in genre paintings, which he exhibited at the Salon from 1873. Increasingly he focussed on historical and military subjects, and

particularly scenes of the Franco-Prussian War of 1870, which were appreciated by both the public and the academic juries. He won a third class medal at the Salon of 1886, a bronze medal at the Exposition Universelle of 1889, and a second class medal 'hors concours' at the Salon of 1894.

By 1885, Grolleron was living at 49 rue Lemercier in the Batignolles quarter, just west of Montmartre, while by 1893, he had moved four streets away to 66 rue Boursault. The Batignolles quarter was popular with artists at this time. He was one of a small group of painters who were inspired by the picturesque qualities of the Morbihan area of Brittany.

Paul Grolleron died suddenly in Paris on 28 October 1901. He is said to have been married to the actress, Marthe Dufrêne, who died in 1904.



61 The Wounded Soldier

Signed with initials

Oil on canvas, 29 x 36 ½ inches

HENRY MOORE

Henry Moore, RA RWS RBA (1831-1895)

A member of a distinguished family of Yorkshire artists, Henry Moore rose to become one of the best marine painters of his day. Working in both oil and watercolour, he treated the sea 'as a subject sufficient in itself, rather than simply the background of a battle, shipwreck, or even landscape' (Francis John MacLean, *Henry Moore RA*, 1905, page 2).

For a biography of Henry Moore, please refer to *Chris Beetles Summer Show*, 2017, pages 72-73.

His work is represented in numerous public collections, including the British Museum, Tate and the V&A; and Birmingham Museum & Art Gallery, Leamington Spa Art Gallery & Museum, Manchester Art Gallery and York Art Gallery.

Further reading

Campbell Dodgson rev Mark Pottle, 'Moore, Henry (1831-1895)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 38, pages 944-945; Julian Hartnoll (ed), *The Moore Family Pictures*, York City Art Gallery, 1980; Francis John MacLean, *Henry Moore RA*, London: The Walter Scott Publishing Co, 1905

Dwellers in the Desert

In 1873, Henry Moore travelled to Egypt with his brother-in-law, Edward Bollans. The crossings between Marseilles and Alexandria provided him with opportunities to make studies of the Mediterranean, which resulted in two characteristic paintings: *The Calm Mediterranean* (whereabouts unknown) and *Rough Weather in the Mediterranean* (Blackburn Museum and Art Gallery, 1874). However, the trip also inspired more unusual compositions, including the present work, depicting an Egyptian observing a hoopoe while resting in the shade.

60



62 Dwellers in the Desert

Signed, inscribed 'Cairo' and dated 1874

Inscribed 'Hoopoes, a sketch from Luxr, Egypt' and with artist's address on a label on the frame

Oil on canvas

11 x 21 inches

Literature: *The Academy*, 31 October 1874, page 492; *The Architect*, 7 November 1874, page 241

Exhibited: Dudley Gallery, Winter 1874, no 149

EDWARD KILLINGWORTH JOHNSON

Edward Killingworth Johnson, RWS (1825-1896)

Edward Killingworth Johnson was a Victorian wood engraver, illustrator, watercolourist and painter in oils, specialising in rural genre scenes. He gained much success during the 1860s as a regular contributor to *The Illustrated London News* and latterly *The Graphic*. He exhibited at the Royal Academy and the Society of Painters in Water Colours and throughout his life received much recognition in both his native England and in America with works such as *Tuning Up* and *The Rival Florists*.

Edward Killingworth Johnson was born in Stratford-Le-Bow, Essex, on 30 May 1825, to Richard Johnson, an Irish-born merchant, and his wife, Mary (née Meadows). He was born into an artistic family, his uncles being the marine artist, James Meadows, and the illustrator, John Masey Wright. The youngest of six surviving children, he was Richard and Mary's only son to live to adulthood. During his early life, his family was based in London, but moved frequently. In 1832, Richard returned from a voyage to find that his wife, Mary, had tragically died of cholera, and he moved his young family to the ancestral home of Baker's Farm, Sible Hedingham, Essex. Three years later, Edward and his five siblings were orphaned when their father died.

As a result, at the age of ten, Johnson was apprenticed to the wood engraver, John Orrin Smith. In 1841, the fifteen-year-old Johnson was living at Surbiton Common with his sisters, Jesse and Emma, which suggests that the apprenticeship was fairly informal. In 1842, Smith went into partnership with William James Linton, and when Smith died in 1843, Johnson was employed by Linton. As he wrote in his unpublished autobiographical notes, 'I was employed at drawing on wood at £2 a week'. During this time, Linton moved to 85 Hatton Garden, and this studio-cum-home would become a well-renowned base for his successful firm.

In 1842, Smith and Linton had been commissioned to produce engravings for *The Illustrated London News*, which had been established earlier that year. The publication's circulation grew steadily during the following decades, and Johnson, alongside other apprentices at the Linton firm became set for success. Moreover, engraving works by the great watercolourists of the day is likely to have had a strong influence on Johnson's later work in the same medium. Though often described as a self-taught artist, Johnson supplemented his seven-year apprenticeship by attending evening life drawing classes at the Langham Life School, an academy affiliated to the Artists' Society of Langham Chambers, an earlier manifestation of the present London Sketch Club. He wrote in his autobiographical notes: 'I was pretty industrious and managed to get on with

my drawing pretty well. I gained the Langham and studied from life in the evenings.' He first exhibited at the Royal Academy in 1846 with a picture titled *Afternoon*.

In 1851, Johnson was living in Camden and in the census for that year, was described as an 'artist and sculptor'. Not only did he continue to contribute to *The Illustrated London News* but also exhibited a 'felt hat' at the Great Exhibition of 1851. Johnson's hat design was manufactured by William Mason, a Newcastle felt manufacturer, and is listed in the official descriptive and illustrated catalogue for the 'Great Exhibition of the Works of Industry of All Nations', as 'designed by Mr Killingworth Johnson, registered as the "Raphael"'. Around this time, a public enthusiasm and curiosity about photography began to grow and extended to Johnson and his artistic circle, which included his contemporary, Charles Keene and notably, his niece, Mary Ellen Edwards (1838-1934), a talented emerging illustrator. Alongside his niece, Johnson was an early contributor to *The Graphic* (founded in 1869) and was also employed the staff at *London Society*, a new fashionable literary magazine.

By the 1860s, and during a period that has become known as a 'Golden Age of Illustration', Johnson had established a reputation as an engraver, illustrator and painter. He was elected an associate of the Society of Painters in Water Colours in 1866, where he exhibited 176 works throughout his lifetime. The first picture that Johnson exhibited at the Society in 1866, *Tuning Up*, received particular praise from *The Times* critic: 'his heads show a sense of character, his young ladies are graceful and maidenly, and, though his work as yet fails to satisfy, it gives excellent promise.'

The following decade proved to be one of change and success for Johnson. In 1871, he married Hannah Reynolds in Hampstead. Though little is known of how they met, they moved immediately to Baker's Farm, Essex, where their first child was born in 1872. Johnson's enthusiasm for photography can be seen during this period, in portraits of his young wife, Hannah, in their rural garden.

Professionally, Johnson steadily gained success and recognition, being particularly well received in America. A critic for *The New York Times* wrote on 16 February 1873, 'We can characterize "The Rival Florists" as one of the most remarkable pictures of its kind ever brought to this country.' Domestically, his success continued to build. Importantly for Johnson, in 1876, the celebrated watercolourist, Myles Birket Foster, purchased *The Anxious Mother* when it was exhibited at the Society of Painters in Water Colours, and in 1878 he was elected a full member. 🖼️

☞ In the 1881 census, Edward Killingworth Johnson is recorded as a visitor at the house of Mr & Mrs John C Staples, in Hove, Sussex, and all three are listed as artists. John Staples was the husband of Mary Ellen Edwards, suggesting that Johnson remained close personally and professionally to his niece throughout his life. Johnson continued to be a popular contributor to *The Graphic* where, following his move to Essex, his pen name was 'Our Country Artist'. His family home, and his wife and three children, provided constant inspiration and often featured in his work.

Towards the latter part of his career, Johnson remained sought after as an illustrator and engraver. He illustrated the Cundall Edition of Goldsmith's *The Deserted Village* (1887), and two

works by F E Weatherly: *Sunbeams* (1888) and *Sunlight and Song* (1892).

Edward Killingworth Johnson died in Halstead, Essex, on 7 April 1896, and is buried in Sible Hedingham churchyard. He was survived by his wife, Hannah, and three children, Giles Alington, Barbara and Richard. Following his burial on 11 April 1896, the local newspaper wrote: 'His genial and kindly disposition had won for him the esteem of a large circle of friends by whom his death will be much regretted'.

The biography of Edward Killingworth Johnson is written by Sasha Morse. It owes much to the research of Alan Hart on The Meadows Family Tree, as seen online.



63 The Hammock

Signed and dated 1882

Watercolour with bodycolour, 17 x 20 inches

64 **The Accordion Lesson**

Signed and dated 1869

Watercolour with bodycolour

13 ¾ x 8 ¾ inches

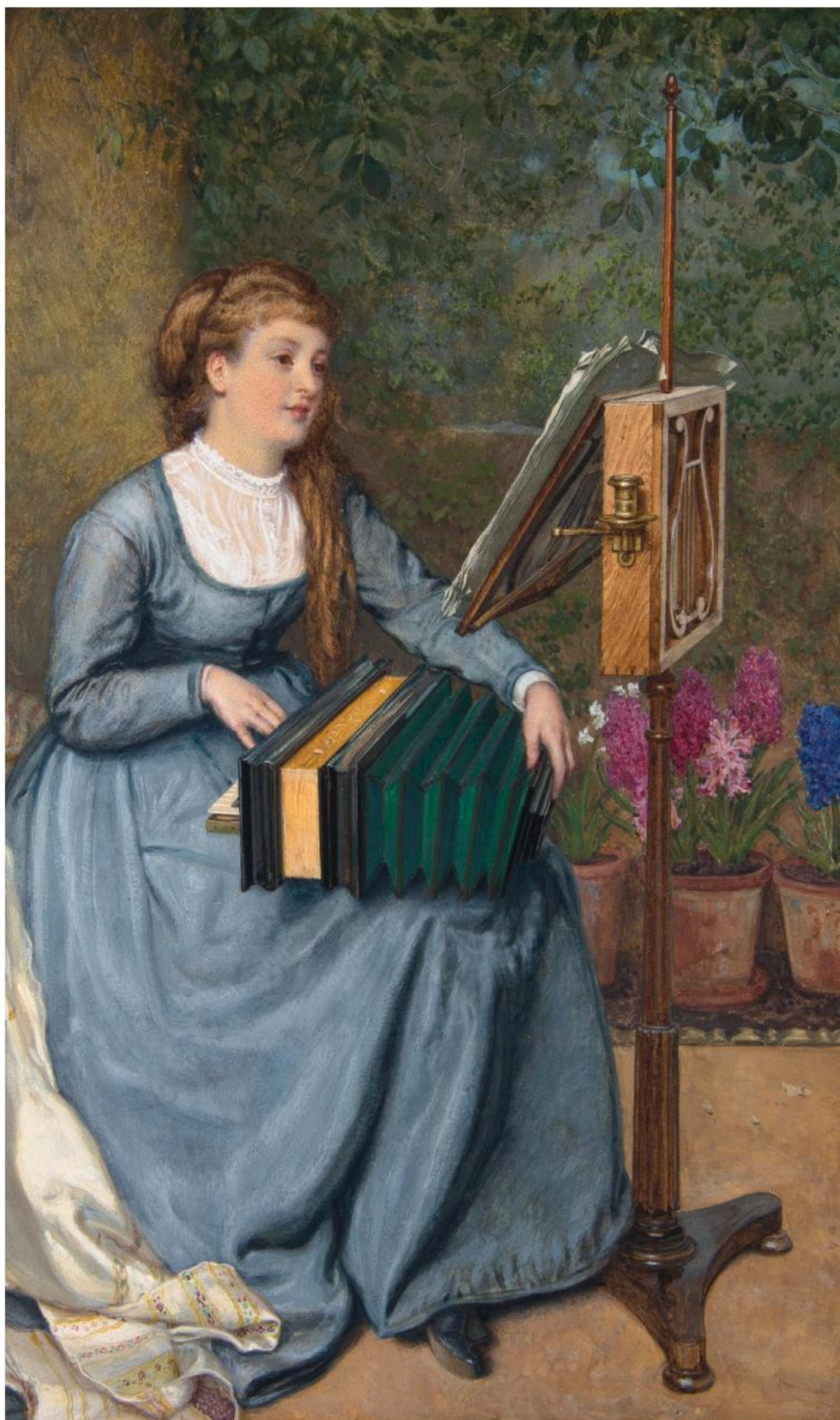
The Accordion Lesson

The Accordion Lesson was painted before Johnson's happy marriage and his move to the country, and after the great success of *Tuning Up*, depicting a similar, though larger domestic musical scene. His work often featured young women with delicate Pre-Raphaelite features playing musical instruments.

The piano accordion rose in popularity in the 1850s in Western Europe before arriving in England in the early 1860s. It quickly became fashionable in domestic and outdoor settings due to its small, portable size and ability to make a disproportionately loud noise. However, it was not until the early twentieth century that a repertoire was developed especially for accordions. The piano accordion functions much like the button accordion; sound is made when the instrument's bellows are filled with air and forced out of holes covered by small reeds. On the piano accordion, piano keys replace buttons in manipulating the musical notes.

The Hammock (opposite)

The Hammock, painted during a period of rural and family contentment after Johnson moved to his family home in Essex, likely depicts Johnson's red-haired wife, Hannah, who frequently modelled for both his paintings and photographs. The picture hints at Johnson's Pre-Raphaelite influences, Edward Burne-Jones and Lawrence Alma-Tadema being fellow members of the Society of Painters in Water Colours, correspondents and friends at the time. It has been reproduced many times since then as a fine example of the rural Victorian idyll.



HENRY GILLARD GLINDONI

Henry Gillard Glindon, ARWS RBA (1852-1913), known as Henry Gillard Glindoni

Henry Gillard Glindoni was a Victorian historical genre artist who specialised in seventeenth and eighteenth century costume paintings. His working life began early after he was orphaned, and his training and experience were subsequently varied. Glindoni's paradigmatic pictures with their period subject matter and theatrical composition were popular with the exhibiting societies of the day, including the Royal Academy, and were regularly reproduced as historical illustrations in national publications.

Henry Gillard Glindon was born in Kennington Lane, London, in 1852, to Robert William Glindon and his wife, Esther (née Gillard). In later life, Henry changed his surname to Glindoni. His early childhood was unsettled as he and his five siblings were tragically orphaned at a young age. Glindon and two of his brothers were subsequently sent to live with their paternal grandfather, Robert Glindon, a widower, who was listed as a 'musical decorative artist' in the 1861 census.

H G Glindon's early artistic life began in the theatre at the age of 14, where he assisted his grandfather, who was a scenery painter. This early theatrical influence can be seen in the meticulous detail of Glindon's costume paintings and later historical genre works such as *John Dee Performing an Experiment before Queen Elizabeth I* (Wellcome Collection). He was encouraged to study, and also supplemented his income by drawing portraits of actors and other workers in the theatre. In common with many young artists, he was engaged with the new medium of photography as it rose to prominence as an art form, and began working for various photographers, such as Valentine Blanchard. He worked for Blanchard, colouring photographic prints and painting on porcelain. Examples of his early photographs are held at the Valence House Museum, Dagenham.

Whilst employed in various artistic trades, Glindon attended F D Maurice's Working Men's College, and undertook formal training at the Castle Street School of Art, an early manifestation of Saint Martin's School of Art. He first exhibited at the Royal Academy in 1873 with a picture entitled *The Lost Sheep* whilst he was living at 40 Brewer Street, Soho. He continued to exhibit at the Royal Academy almost every year until 1904, becoming known for painting military subjects and seventeenth and eighteenth-century costume pictures that evoke a Regency world of theatrical splendour. Critics of the day particularly noted his depiction of cardinals.

By 1877, Glindon had changed his name to Glindoni and had begun signing his pictures, 'H G Glindoni', as he did on the present example, *The Geographer*. Towards the later 1870s, his success and popularity rapidly grew. In 1879, he became a full member of the Society of British Artists and, in 1883, he was elected an associate of the Royal Society of Painters in Water-Colours. He exhibited frequently at the Royal Society of British Artists, in London, and at the Royal Birmingham Society of Artists, the Walker Art Gallery, Liverpool, and the Manchester City Art Gallery. Many of his historical paintings were reproduced as engravings in the publications of the day, such as *Only a Penny*, published in *The Pall Mall Magazine*, illustrating an eighteenth-century showman operating a peepshow.

In 1881, Glindoni is listed as living at 2 Bramerton Street, Chelsea, with his wife Ruth and a daughter, born in 1880, named Esther, possibly after his mother. His occupation is recorded as 'Artist (Painter)' and the surname given is Glindon. This transition to family life was a productive time for Glindoni; in both 1878 and 1879 he exhibited two pictures at the Royal Academy, and three in 1880, whilst maintaining a presence at exhibitions across the country.

By 1899, Glindoni had moved to Chadwell Heath, Essex, with his wife, Ruth, and daughter, Esther, who was by now a school teacher. They moved to a new house, which remains to this day on the junction of Mill Lane and Whalebone Lane North. (His adjacent studio is now a newsagent).

Glindoni died at home on 20 November 1913, and is buried in Crow Lane cemetery. His diary and papers are held in the Dagenham Public Library.

His work is represented in numerous public collections, including Valence House Museum (Dagenham).

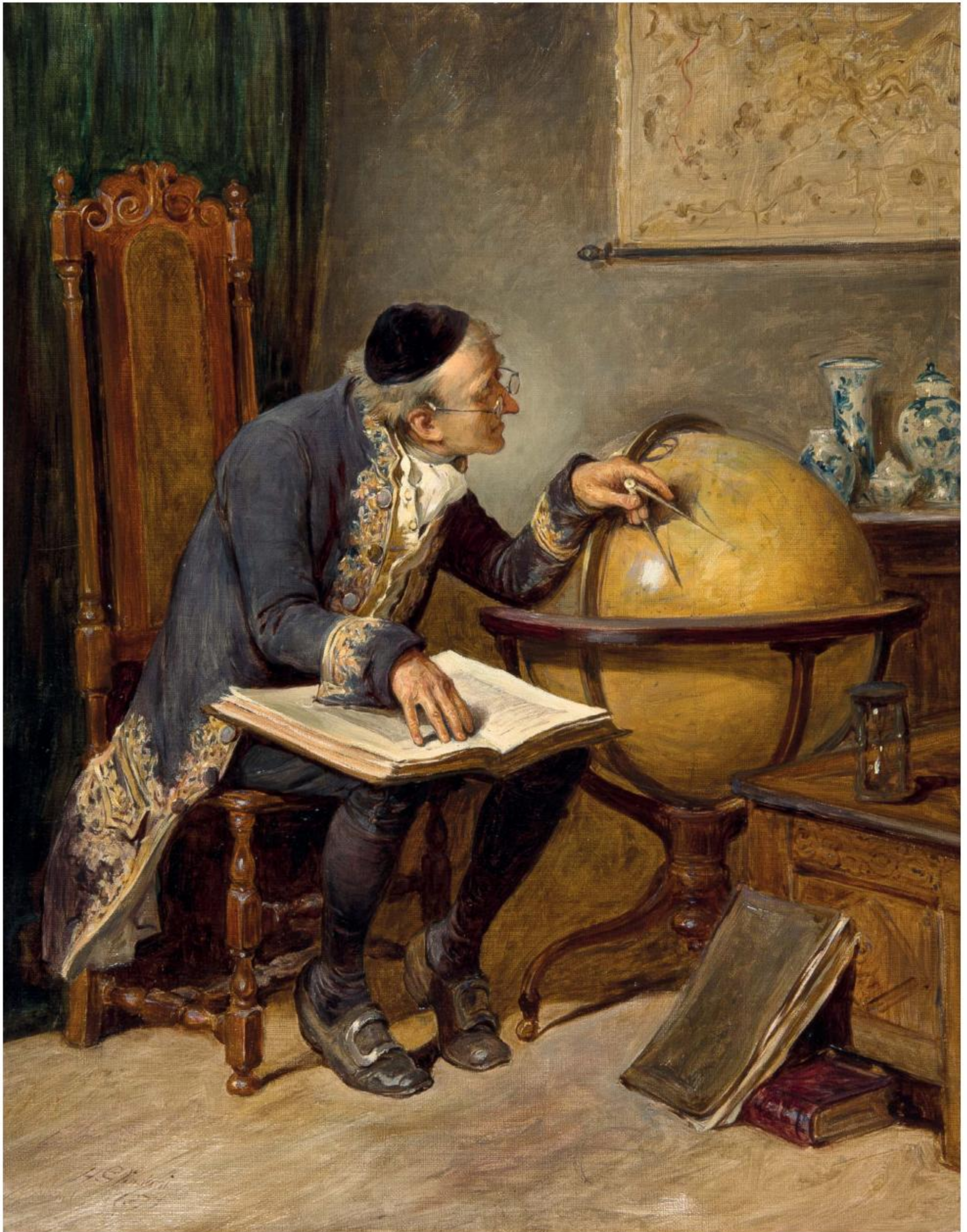
The biography of Henry Gillard Glindoni is written by Sasha Morse.

65 The Geographer

Signed and dated 1877

Oil on canvas

18 x 14 inches



WILLIAM BREAKSPEARE

William Arthur Breakspeare, RBA RBSA ROI (1856-1914)

William Breakspeare was a prolific artist working in both oil and watercolour. Though he is remembered for eighteenth-century genre, his subjects were greatly varied, including scenes from literature and classical history. He was a talented draughtsman and painter with a meticulous attention to accuracy that led to a highly-finished style.

William Breakspeare was born in Edgbaston, Birmingham, on 19 January 1856, the second son, and second of five children, of John Breakspeare and his wife, Emma (née Hawkes). John Breakspeare was employed as a flower painter in the Birmingham japanning trade, which, locally, had risen rapidly to its zenith by the mid nineteenth century. William was subsequently apprenticed as a decorator to the japanning firm, Halbeard and Wellings. In the census of 1871, he is listed as a 'flower painter', as is his father. His elder brother, John, became a musician and is recorded as a 'Professor of Music', possibly leaving William to follow in their father's footsteps.

After completing his apprenticeship, Breakspeare undertook formal artistic training, enrolling at the Birmingham School of Art in 1877. It proved to be a particularly formative period for him. He discovered his talent as both a draughtsman and painter, and became acquainted with a wider artistic circle, many of whom would become lifelong friends and colleagues, including Edwin Harris. In 1879, both Breakspeare and Harris became founding members of the Birmingham Art Circle, the First Secretary being Walter Langley, who would later become an influential fellow member of the Newlyn School. In 1881, whilst at the Birmingham School of Art, Breakspeare won 'the highest reward', a gold medal, in the Academies and Institutes National Competition of the Works of Schools of Art, for his 'oil-painting of figure from the nude'. The painting was praised in a review in *The Artist and Journal of Home Culture*: 'The light and the shaded portions are cleverly managed, and the execution bold and vigorous in handling'.

Following his education in Birmingham, Breakspeare spent time in London and in Paris, where he fell under the influence of Thomas Couture. In 1881, he and Harris were listed as visitors at the White Swan, St Martin-in-the-Fields, London. They remained close both personally and professionally, and would both study under Charles Verlat at the Academy in Antwerp in the early 1880s. Breakspeare began exhibiting at the Royal Society of British Artists in 1882. Three paintings are listed for that year, and hint at his prolific future career: *Une Petite Blanchisseuse*, *A Little Housewife* and *Une Marchante Enfant*.

After Antwerp, Breakspeare continued to travel on the Continent, visiting Venice in 1883. His contemporary, Frank Bramley, who also studied under Verlat in Antwerp and would

become a fellow member of the Newlyn School, was in Venice during this period. He wrote home to William John Wainwright that Breakspeare 'was working hard on the small island of Burano (Bay of Venice) and liked Venice very much.' The 'Birmingham Boys', as they are often known, became the founding fathers of the Newlyn School, which championed painting *en plein air* and the employment of natural light. In 1884, Bramley and Breakspeare both appear in a photograph of the members of the Newlyn School.

Upon his return from his European tour in the late 1880s, Breakspeare established himself in London, first exhibiting at the Royal Academy in 1891. From around this time he settled in Hampstead, at 1 The Mall, also known as the Mall Studios. However, he remained loyal to his native Birmingham. Elected a member of the Royal Birmingham Society of Artists in 1884, he continued to show there until 1899 (34 works in total). A prolific exhibitor, he also showed 21 works at the RA, 52 at the Royal Institute of Painters in Oils, and 18 works at the RBA, as well as 98 with the art dealer, Dowdeswell. He is also known to have exhibited at the Royal Manchester Society (1887), the RI and the Grosvenor Gallery.

His success continued to grow and reflected his impressive output. However, despite his experience of training and working on the Continent, he was not keen to exhibit at the Venice Biennale in 1898. The Biennale Secretary, Antonio Fradeletto, wrote in response to Breakspeare's declining the invitation: 'Your letter from the 6th caused me great pain ... I would be very sad not to have it [*Memories*] in Venice. Please let me insist for you to send it indeed'.

Throughout the 1890s, Breakspeare became increasingly well known. Though he is often remembered for his eighteenth-century genre scenes, his style and subject matter greatly varied. The pictures that he produced in the early 1880s are notable for their simplicity. Portraits such as *The Maidservant* (Tameside Museums and Galleries) hint at his direct skill as a draughtsman and painter. A great number of works were inspired by his travels on the Continent. Such paintings as *A Venetian Beauty* (Russell-Coates Art Gallery & Museum, Bournemouth) suggest an amalgamation of his talents as a portraitist with a Pre-Raphaelite influence that would fully emerge in classical genre paintings such as *View of a Maidservant before a Feast*. In many instances, his paintings depict literary or classical subjects that were fashionable at the time, such as Tennyson's *The Lady of Shalott*. However, his later work took on an orientalist influence, as is evident in *Odalisque*. Despite his propensity to follow artistic trends, his success was consistent throughout his career. In 1904, a critic wrote in *The International Studio*: 'Mr W A Breakspeare has for years enjoyed the reputation of having a distinguished sense of colour in figure-work and clever execution ... and his drawing is wonderful in its accuracy and apparent simplicity'.

William Arthur Breakspeare never married and died at home, in Hampstead on 8 May 1914.

The biography of William Breakspeare is written by Sasha Morse.



66 Which is the Goose
Signed 'W A Breakspeare'
Oil on canvas, 18 x 12 inches

CLAUDE CALTHROP

Claude Andrews Calthrop (1844-1893)

Claude Calthrop established himself as a history painter, drawing particularly on episodes of the sixteenth to eighteenth centuries. However, he turned increasingly to contemporary life, producing portraits and genre scenes, such as the present work, in a confident realist style. He made a particular speciality of social realist subjects involving seamstresses, comparable to those by his friend, Frank Holl.

Claude Calthrop was born in Deeping St Nicholas, near Spalding, Lincolnshire, on 20 December 1844, the youngest son of James Thompson Calthrop, a farmer and grazier, and his wife, Edna (née Knowles). He was a brother of the celebrated actor, John Clayton (born John Alfred Calthrop), and uncle to John's son, the painter and illustrator, Dion Clayton Calthrop.

From 1854, Calthrop attended the Merchant Taylors' School, in the City of London. He then studied art at Lambeth School of Art (under John Sparkes) and the Royal Academy Schools. While at the latter, he won a silver medal for the best drawing from life (December 1864), and a gold medal and a scholarship for £50 for the best historical painting (on a subject from the Book of Job). He began to exhibit at the Royal Society of British Artists (1864-77) and the Royal Academy (1867-93), and also showed one painting at the British Institution (1865). In this early period, he lived at 2 The Lawn, South Lambeth.

In 1868, Calthrop went to Paris for a year to continue his studies, and shared a studio with Thomas Davidson (his friend and fellow student from the RA Schools, who took lessons from Léon Bonnat). On his return, he settled first at 74 Newman Street, in the artists' quarter north of Oxford Street, and then

68



67 The First at Home

Signed with initials and dated 1877

Oil on canvas

19 ½ x 29 ½ inches

in Kensington, living at 41A Cathcart Road until 1874, when he moved a few streets away to 31 Coleherne Road, probably in preparation for his marriage. In 1875, he married Louisa Chance at Upton-upon-Severn, Worcestershire. They would have a son, Everard, and a daughter, Hope. His developing career was marked by critical praise from John Ruskin for his painting, *Getting Better*, which was exhibited at the RA in 1875. He also exhibited internationally, including the Salon des Société des Artistes Français in Paris in 1891, and the Chicago Exhibition in 1893. By then, he and his family had moved to Beach House, Lower Mall, Hammersmith. While in Hammersmith, they became friends of the architect, Henry

Shepard, and his children, who included E H Shepard (later famous as an illustrator). In his autobiography, *Drawn from Life* (1961), E H Shepard described Calthrop as 'an outstanding painter'. More colourfully, a relative of Calthrop would recall the 'very sporty, large checked manner of [his] dress and his frequent preoccupation with one or another religion' (quoted by Sebastian Dobson in 'Lieutenant-Colonel Everard Ferguson Calthrop (1876-1915)', Hugh Cortazzi (ed), *Britain and Japan: Biographical Portraits*, vol VIII, Leiden: Brill, 2013, page 86).

Claude Calthrop died on 18 April 1893, probably at Brancaster, Norfolk.

GEORGE GOODWIN KILBURNE

George Goodwin Kilburne, RBA RI ROI (1839-1924)

George Goodwin Kilburne worked in both oil and watercolour to produce highly detailed scenes of historical and contemporary genre. These became particularly popular through the dissemination of engraved reproductions.

For a biography of George Goodwin Kilburne, please refer to *Chris Beetles Summer Show*, 2010, page 6.

His work is represented in the collections of Manchester Art Gallery.



68 Going Out to Play

Signed

Watercolour with bodycolour

7 x 5 inches

CAROLINE PATERSON

Caroline Toulmin Paterson (1856-1911), also known as Mrs Caroline Sharpe

Caroline Paterson was a Victorian watercolourist and illustrator. She specialised in domestic landscapes and interiors, often featuring children and always depicting a quintessentially idyllic view of rural England. She also forged a successful career as a children's illustrator and, despite marrying in 1892, continued to work and exhibit until 1904.

Caroline Paterson was born in Altrincham, Cheshire, in 1856, the daughter of Dr Alexander Henry Paterson and his wife, Mary Chance Paterson (née Herford). Caroline was one of seven siblings, the eldest of whom was the artist, Helen Allingham (née Paterson). They came from an artistic family; her maternal grandmother, Sarah Smith Herford, and aunt, Laura Herford, were both accomplished artists in their day. In 1860, Laura Herford was famously the first woman to attend the Royal Academy Schools, after she was admitted by accident, having submitted work under her initials, 'L H', disguising her sex. She was a champion of equal artistic education for women throughout her career and encouraged the early talents of her young nieces, Helen and Caroline.

In 1862, Alexander Paterson died of diphtheria contracted from treating his patients in the local parish during an epidemic. His youngest daughter, three-year-old Isabel also succumbed to the disease, and the family moved to Birmingham to stay with Mrs Paterson's family. Though little is known about Caroline Paterson's formal education, her style and technical skill significantly resembles those of her sister Helen, who studied at the Birmingham School of Design and the Royal Academy Schools. Their aunt Laura Herford continued to be a strong influence on the young artists; in 1867, Helen moved to live with her in London and, in 1883, both Helen and Caroline's names are seen on a petition to the Royal Academy to allow women to attend life drawing classes. Later that year, after a twenty-year campaign, women were finally permitted to study a partially draped model. The length of this campaign gives some context to the difficulty women artists faced, at this time, in receiving the same standard of training and education as their male contemporaries.

Paterson specialised early in idyllic domestic landscapes and interiors, her work often featuring children at play, being mischievous or caring for one another. Her pictures have become known for their evocation of a paradigmatic Victorian view of the tenderness and innocence of childhood. She was also a talented portraitist, as exemplified by an early watercolour portrait of her Grandmother, *Grandmama Davis 1781-1889*, possibly her maternal great grandmother.

Throughout the 1880s, she forged a successful and productive career as an illustrator of children's books and Christmas cards. In the census of 1881, she is recorded as an 'Artist Painter in Water Colour', whilst visiting a boarding house in Lancaster. In 1886, she was commissioned by Marcus Ward & Co, one of the leading publishers of the day, to illustrate a Christmas book, *Three Fairy Princess*. The book was an immediate success and led to a rise in her popularity as an illustrator. The critic for *The Magazine of Art* wrote in 'Art in December' (1886) that, 'Caroline Paterson's illustrations for "Snow White", "Cinderella," and "Sleeping Beauty" make it one of this year's best Christmas books'. Paterson's output was impressive, in 1890 alone she illustrated, *Claude and Claudia, A Tale*, by Mrs H Martin, *Little Sir Nicholas*, by C A Jones and *Stella's Cup*, by May Elsdale, among others. She also illustrated her brother-in-law William Allingham's *Rhymes for the Young Folk* alongside Helen Allingham, Kate Greenaway and Harry Furniss. She continued to undertake illustrative commissions whilst maintaining a presence in exhibiting societies in Manchester, Liverpool and Birmingham, as well as the Royal Institute of Painters in Water Colours and the Dudley Gallery, London.

By 1891, Paterson was living at Gayton Crescent, Hampstead, with her mother. The family had a long association with the famously artistic area and, by this time, Helen Allingham, who was widowed in 1888, was living a few roads away, at Eldon House, Lyndhurst Road, with her three children.

In 1892, at the age of 36, Paterson married Sutton Sharpe, a bank clerk, and moved around the corner from her mother and sister, to 42 Willow Road. Though it is often said that she remained active only until her marriage in 1892, examples of her work signed 'C Sharpe', such as *Buttercups*, suggest otherwise. It is likely that her career was briefly curtailed by the birth of her children, a daughter, Margaret, born in 1895, and son, Frank, in 1896.

By 1911, Paterson, had returned to 12 Gayton Crescent, which was possibly her mother's house. In the census, she is listed as the wife of Sutton Sharpe and the mother of two children but also as a 'Painter Artist', which suggests she continued to work throughout her marriage and motherhood. She died in Hampstead, in the same year, at the age of 55. She was survived by her husband, children and sister, Helen.

The absence of biographical research on Victorian women artists in comparison with their male contemporaries, despite the number of pictures in existence by such women artists, has been made evident in researching and writing this biography. Paterson's perseverance with her career after marriage went against the conventions of a patriarchal Victorian society,

where women were expected to give up work once married, and makes her success remarkable.

It would be imprudent not to mention that Caroline Paterson's legacy has been somewhat eclipsed by that of her sister, Helen Allingham, who had a much longer life and career. This was likely for a number of reasons, including her marriage to the poet William Allingham, which undoubtedly brought her to

a wider artistic circle and greater success, but particularly because William died almost forty years before his wife. After his death, it seems that Helen returned to London to resume her career out of necessity, and had the opportunity to expand her consistent and commercial talent, continuing to work and exhibit with great success until her death in 1926.

The biography of Caroline Paterson is written by Sasha Morse.



71

69 Mischief

Signed

Signed and inscribed with title on reverse

Inscribed with artist's address and 'No 1, £52.10' on label on original backboard

Watercolour

15 ½ x 19 inches

CAROLINE PATERSON



72

70 Twilight

Signed

Inscribed 'The Homestead' below mount

Signed and inscribed with title on original supporting board

Watercolour

12 ½ x 22 inches

Exhibited: Royal Institute of Painters in Water Colours

HELEN ALLINGHAM

Helen Mary Elizabeth Allingham (née Paterson), RWS (1848-1926)

One of the most successful women artists of the Victorian age, Helen Allingham produced archetypal watercolour images of cottages and gardens.

For a biography of Helen Allingham, please refer to *Chris Beetles Summer Show*, 2016, page 18.

Further reading

Nancy Clay-Marsteller, 'Allingham, Helen. British painter and illustrator, 1848-1926', Delia Gaze (ed), *Dictionary of Women Artists*, Chicago, IL: Fitzroy Dearborn Publishers, 1997, vol 1, pages 176-178; Christopher Newall, 'Allingham [née Paterson]', Helen (b Burton on Trent, Staffs, 26 Sept 1848; d Haslemere,

Surrey, 28 Sept 1926)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 1, pages 666-667; Ina Taylor, 'Allingham [née Paterson], Helen Mary Elizabeth (1848-1926)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 1, pages 861-863

71 A Devonshire Cottage

Signed

Inscribed with title and numbered '49690' on reverse

Watercolour

13 ½ x 9 ½ inches



JOHN SOWERBY

John George Sowerby (1849-1914)

For the first part of his career, John Sowerby was the director of Sowerby's Ellison Glass Works, one of the world's largest producers of glass, and made a number of aesthetic innovations that helped boost sales. On the death of his father, in 1879, he continued at the firm, but began to produce children's books and landscape watercolours and, when the company was sold in 1896, he focused on exhibiting his paintings. Combining keenly observed naturalistic detail and sophisticated decoration, they may be considered exemplars of Symbolist landscape, and have been compared to the work of the French artists, Alphonse Osbert and Henri Le Sidaner.

John Sowerby was born in Shipcote House, Gateshead, County Durham, on 7 April 1849, the fourth of six children, and elder son, of John Sowerby and his wife, Anne (née Robson), owners of the Ellison Glass Works. John Sowerby the elder raised his two sons to take over the glassworks, and arranged marriages for his four daughters that would benefit the business financially and socially.

John Sowerby grew up in the family home of Benwell Tower, Newcastle upon Tyne, across the river from Gateshead, until he went south to Houghton-le-Spring to be educated at Kepier Grammar School. In 1871, he became a director of the family glassworks, working as a manager and colour mixer. With an interest in sports, he promoted boat racing, boxing and wrestling among the workmen. In 1872, he married Amy Hewison, the daughter of a corn merchant, and they moved into 6 Windsor Terrace, Jesmond, Newcastle. They would have six children, including the painter and illustrator, Millicent Sowerby, and the writer, Githa Sowerby. Githa collaborated with Millicent, but is now best remembered for the semi-autobiographical play, *Rutherford and Son* (1912), which rehearses some of the tensions within her family, including her father's apparent desire to break free of the responsibilities of the family firm.

Despite the implications of his daughter Githa's play, John Sowerby did make several creative innovations in the 1870s that initially boosted sales. These included adapting Arts and Crafts designs for glassware, registering a peacock's head as the firm's trademark (1876) and introducing vitro-porcelain (1877). At the time that the Ellison Glass Works became a limited company, in 1882, it covered five and a half acres, and employed about 1000 workers, making it one of the world's largest mass-producers of glass.

The death of his father in 1879 probably allowed Sowerby greater artistic freedom and, from that date, he began to exhibit paintings of landscapes and gardens, at the Royal Academy, and illustrate children's books. His early books included *Afternoon Tea* (1880, with H H Emmerson), *At Home* (1881, with Thomas Crane) and *At Home Again* (1883, with Thomas Crane and Eliza Keary). Though his first illustrations were considered derivative of Kate Greenaway, he soon established his own distinctive style. In becoming an artist and illustrator, with a special interest in flowers, he followed in the footsteps of several generations of Sowerbys, many of whom were naturalists, including botanical illustrators.

By the early 1880s, the Ellison Glass Works was achieving record sales, and Sowerby and his family were living in comfort at Ravenshill, Gateshead, and Washington Hall. However, he soon began to lose significant amounts of money, and the board of directors forced him to resign. In 1884, he was declared bankrupt and living in furnished lodgings at 3 North Terrace, Whitby, Yorkshire. Despite this nadir in his fortunes, the firm survived, even flourished, and he returned as a salaried worker. By 1891, he and his family were living at Field House, High Team, Gateshead, and his eldest son, (John) Lawrence, had become a 'Glass House Manager'. With less responsibility, he returned to the production of children's books: *Jimmy: Scenes from the Life of a Black Doll* (1888), *Young Maids and Old China* (1888, with F W Bourdillon) and *Rooks and their Neighbours* (1895).

In 1896, the Sowerbys sold the Ellison Glass Works. (Once bought, it remained a going concern until 1972). By that date, John's younger brother, Charles, had migrated to the United States, and John's son, Lawrence, had left the factory refusing to return. The family was living at Chollerton House, Wall-on-Tyne, about 25 miles west of Gateshead, and it was there that John's mother, Anne, died in 1897.

From the end of the 1890s, Sowerby moved frequently, and exhibited from various addresses, so enabling himself to experience and respond to a variety of landscapes. Between 1898 and 1901, he, his wife and daughters lived at Boxted House, Essex. Then, in 1901-2, he was in the Carlisle area, staying with members of the wider Sowerby family, at Williamstone Farm, Slaggyford, and, further west, with his son, Lawrence, who had become a farmer, at Round Hill, Sebergham, Wigton. (Lawrence married later the same year, and migrated to Canada in 1912.) By 1904, Sowerby was living in Sutton Courtenay, near Abingdon (then in Berkshire and now in Oxfordshire). In spring 1909, he held a solo show at the Baillie Gallery, London, entitled 'Cottages and their Gardens'.

Sowerby and his wife retired to Orde House, Whitchurch, Herefordshire, by 1910, and he died in the county on 14 December 1914.



72 The Daisy Meadow (above)
Signed
Inscribed with title and 'No 5' on reverse
Watercolour with bodycolour
8 x 14 ½ inches

73 Poppies (below)
Inscribed with title and 'No 13' on reverse
Watercolour with bodycolour
10 ½ x 16 inches



BERNARD WALTER EVANS

Bernard Walter Evans, RBA RI (1843-1922)

Bernard Walter Evans painted landscapes in oil and watercolour, and most frequently depicted scenes of the Midlands and North Wales. He also explored Continental landscapes throughout his career, accomplishing a synthesis of atmosphere and distance in his works.

Bernard Walter Evans was born in Wolverhampton (then in Staffordshire) on 26 December 1843, the eldest of ten children of Walter Swift Evans, a master church furniture maker and engraver, and his wife, Sophia (née Spilsbury). Evans was a cousin of the author, Mary Ann Evans, who published as George Eliot.

Walter Evans was associated with Augustus Pugin, the leading figure in the revival of Gothic architecture and, in 1846, became one of his assistants for the decoration of the Houses of Parliament. It is therefore perhaps through the influence of his father that Bernard began his obsession with art and its practice.

In 1851, Evans and his family were living at 2 Burbury Street, Aston, Warwickshire. However, by 1861, they had moved to 34 Bath Street, Birmingham. It was in Birmingham that Evans, aged seven, began to study under the direction of Samuel Lines, who was an early member of the Birmingham school of landscape painters. He also studied under Edward Watson at his School of Landscape Art, and whilst there, received great encouragement from his master as well as Frederick Henshaw, who strongly recommended that he follow the arts.

Evans first exhibited at the Royal Birmingham Society of Artists in 1864, the year that he moved to London. It has been said that Evans was assistant to the Scottish watercolourist, William Wallis, in the capital in 1869. He would exhibit his works at the Royal Academy between 1870 and 1886, and at the Society of British Artists from 1871, showing there numerous times throughout his career; frequent among his subjects are those depicting Cannock Chase, an area of outstanding natural beauty in Staffordshire. Evans said that he considered weather the expression of landscape, and his great aim was to communicate the true feeling of his subject. He was elected RBA in 1880 and the RI by 1887.

Evans married Mary Ann Eliza Hollyer at St Luke's, Kentish Town, on 2 August 1870. She was the daughter of Samuel Hollyer, an engraver, and sister to Frederick Hollyer, a pioneer in the use of photography for the reproduction of works of art. By 1881, Bernard and Mary were living at 30 Hungerford Road, Islington, along with his father-in-law, Samuel, and a nephew, also named Bernard.

While living in London in 1880, Evans became the driving force and key promoter behind the creation of the City of London Society of Artists. Although the Society was short lived due to the lack of a permanent exhibition space, it was the forerunner of the annual Guildhall Art Exhibition in London. In 1881, he was elected to the Savage Club, which encouraged members of the creative professions. He was also a member of the Society of Artists (known from 1898 as the London Sketching Club), which was based at Langham Chambers.

Evans and his wife settled in Harrogate in the late 1880s, and continued to live there at 20 Park Parade, until 1911. In 1891, they were both lodging or possibly holidaying at 11 Hanover Square in Leeds, West Yorkshire. While in Harrogate, Evans made a thorough exploration of its landscape and architecture. As explained in a contemporary evaluation of his work, 'During the last four years Mr Evans has been busy chiefly with the Yorkshire Abbeys, residing for the most part at Harrogate. He has painted five of them, Rievaulx, Whitby, Bolton, Fountains, and Byland; but as he intends to paint the whole, he has yet twenty-one to do, a goodly store' ('With Palette and Brush', *Tinsley's Magazine*, July 1890, page 185)

While living in Yorkshire, Bernard and Mary Evans spent several winters of the 1890s on the French Riviera. This is evidenced by the works that Evans produced at that time, including landscapes of Cannes and Grasse. Perhaps as a result of these travels, he received a commendation in 1900 at the Exposition Universelle in Paris. It was known that Evans was part of the 'old school of English Landscapists, and appears to have taken such men as Turner, Cox, De Wint, and Fielding as his masters' (*op cit*, page 186). However, having learned from these fine artists, he found nature to be his true inspiration, and expressed his impressions in his own unique way. His work was extremely sought after, and it was said that there were rarely any pictures in his studio, as they were bought as quickly as they were painted.

Bernard Walter Evans died at the home of his niece in Brentford, London, on 26 February 1922. He was buried in Harlow Hill, Harrogate, with his wife, Mary Ann, who had died in 1902. Several of his siblings also became artists, or worked in the art world during the late 1800s and early 1900s.

His work is represented in numerous public collections, including the V&A; and Blackburn Art Gallery, Cartwright Hall (Bradford), The Laing Art Gallery (Newcastle) and The Mercer Art Gallery (Harrogate).

The biography of Bernard Walter Evans is written by Pascale Oakley.

74 Byland Abbey (opposite above)

Signed

Watercolour with ink, 15 ¼ x 21 inches



WILLIAM JOSEPH JULIUS CAESAR BOND

William Joseph Julius Caesar Bond (1833-1926)

75 By the Cottage

Signed

Oil on board, 5 x 5 ¾ inches

William Joseph Bond developed from an early Pre-Raphaelitism to a more bravura handling that absorbed the influence of J M W Turner and many of his own Liverpool contemporaries. Inspired by the sketching tours that he made across England and Wales, he tended to produce luminous small oils of coastal scenes enlivened by small fishing boats. His decision to add 'Julius Caesar' to his name led to his distinctive signature, with its many initials, which in turn gave rise to the nickname, 'Alphabet Bond'.

For a biography of William Joseph Julius Caesar Bond, please refer to *Chris Beetles Summer Show, 2017*, pages 74-75.

His work is represented in numerous public collections, including the Walker Art Gallery (Liverpool) and the Williamson Art Gallery and Museum (Birkenhead); and Bangor University.



WILLIAM JOSEPH JULIUS CAESAR BOND



76 The Path to the Church

Oil on board
6 x 5 ¼ inches



77 A Country Lane

Oil on board
5 ¾ x 4 ¾ inches

78



78 At Low Tide

Signed
Oil on board
5 x 5 ¾ inches

HERBERT MENZIES MARSHALL

Herbert Menzies Marshall, VPRWS RE ARIBA ROI (1841-1913)

Herbert Menzies Marshall was one of the most atmospheric of the Edwardian painters of urban topography.

For a biography of Herbert Menzies Marshall, please refer to *Chris Beetles Summer Show*, 2014, page 34.

Further reading

Victor G Plarr, *Men and Women of the Time. A Dictionary of Contemporaries*, London: George Routledge, 1895, page 570



79 Fleet Street by Temple Bar

Signed and dated 1898
Inscribed with title and
'No 1' on artist's label
on reverse
Watercolour on paper
over board
18 x 25 inches

HERBERT MENZIES MARSHALL



80

80 Chelsea Old Church (above)
Signed and dated 1895
Watercolour
8 x 11 ½ inches

A number of views of Chelsea were included in the exhibition, 'A Collection of Water-Colour Drawings of London. Its Streets and Rivers by Herbert Marshall RWS', The Fine Art Society, London, November 1895

81 A Frosty Sunrise, Lambeth Palace (below)
Twice signed and dated 1887
Watercolour, 9 ½ x 19 ¼ inches



ROSE BARTON

Rose Barton (1856-1929)

Even her contemporaries appreciated the Anglo-Irish artist, Rose Barton, as the equal of Herbert Menzies Marshall in her work as an urban topographer.

For a biography of Rose Barton, please refer to *Chris Beetles Summer Show*, 2008, page 7.

Further reading

Rose Barton RWS (1856-1929), London: Christie's, 1987

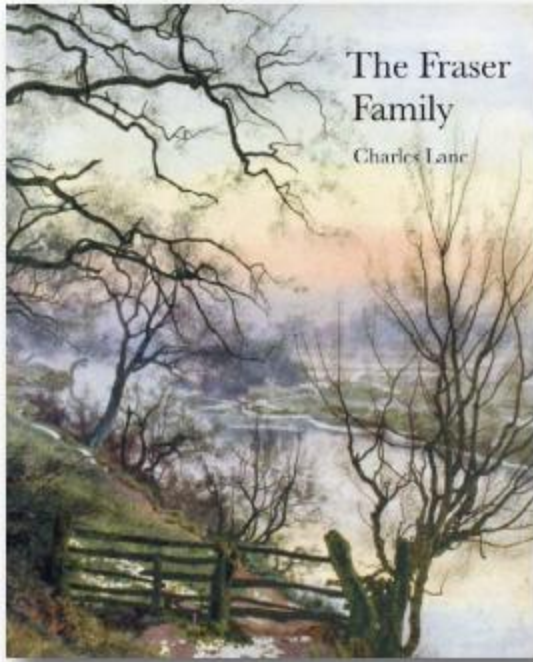


82 The Tree Lined Avenue

Signed

Watercolour

10 ½ x 6 ¼ inches



The Fraser Family

The eight artist members of the Fraser family are now remembered for their resonant landscape watercolours of the wide, flat Fenlands. They were part of a movement that 'sought to describe the colours and natural forms of hidden corners of the countryside rather than give a general impression of the scene' (Christopher Newall, *Victorian Watercolours*, Oxford: Phaidon Press, 1987, page 120). Six were the sons of the Scots-born Surgeon Major Robert Winchester Fraser, who settled in Bedford to educate his children, and later moved to Hemingford Grey, in Huntingdonshire. The other two were his grandsons, the children of Robert Fraser.

The Chris Beetles Gallery has regularly shown a range of the Frasers' works that has been significant in both number and quality. In 2010, it built on its experience by publishing Charles Lane's *The Fraser Family*, the first substantial publication devoted to the artists. The main text comprises a group biography, which is supported by a number of, previously unpublished, portrait photographs. This traces their Scottish roots and Bedford childhoods, before charting their artistic careers, and detailing their painting grounds. Many images, maps and topographical photographs illustrate those grounds and the watercolours that resulted. The text also introduces the reader to the fact that three of the brothers were illustrators. A series of monographic appendices then records and analyses the work.

GORDON FRASER

George Gordon Fraser
(1859-1895)

Able to match the talents of his better-known brothers in his atmospheric watercolours, Gordon Fraser also developed an independent career as a humorous illustrator – a career cut short by a fatal accident.

For a biography of Gordon Fraser, please refer to *Chris Beetles Summer Show, 2015*, page 24.



83 Sailing on the Ouse at Houghton

Watercolour with bodycolour and ink
10 ½ x 14 ¾ inches

WILLIAM FRASER GARDEN

William Fraser Garden (1856-1921)

William Fraser Garden is now the best-known member of this artist family. He refined his method of painting at an early age in order to produce landscapes that are intensely detailed, scrupulously accurate and sometimes startling in colour.

For a biography of William Fraser Garden, please refer to *Chris Beetles Summer Show*, 2010, page 30.

His work is represented in the collections of The Norris Museum (St Ives, Huntingdon).

**84 Hemingford
Abbots Church
by the Ouse,
seen from
Hemingford Grey**
Signed and dated '90
Watercolour
7 ¼ x 10 ¾ inches



**85 Watermill at
Hemingford Grey**
Signed and dated '90
Watercolour
7 ½ x 11 inches



WILLIAM FRASER GARDEN



84

86 Willows on the Ouse (above)

Signed and dated '90

Watercolour, 7 ¾ x 11 inches

87 The Manor House, Hemingford Grey (below)

Signed and dated '90

Watercolour, 7 ½ x 10 ¾ inches



ROBERT BUCHAN NISBET

Robert Buchan Nisbet, RSA RSW RBA RI (1857-1942)

Robert Buchan Nisbet was a Scottish landscape painter, renowned for his pictures of sweeping rural scenes. He worked primarily in watercolour, and his traditional style has been compared to that of David Cox and Peter de Wint. Throughout his lifetime, he exhibited both nationally and internationally, but always remained devoted to his native Scotland. He was a founding member of the Scottish Society of Artists and its second president.

Robert Buchan Nisbet was born in Edinburgh, Scotland, on 1 July 1857, the youngest son of John Nisbet and his wife, Isabella (née Waldie). Throughout his childhood, the family lived on George Street in the centre of Edinburgh, where his father was a successful house painter, employing twenty men and three boys.

Nisbet's earliest artistic influence is likely to have come from his eldest brother, Pollock Sinclair, who was nine years his senior and who would also go on to become a notable artist. Pollock studied under Horatio McCulloch in Edinburgh, whilst living at home, before leaving for the Continent. Robert would continue to have a close and formative relationship with Pollock throughout his childhood and early adulthood.

In 1871, John Nisbet is listed as living with his four sons at George Street; however, it seems that his wife was living alone across the city, at 189 Causewayside. It is possible that between 1861 and 1871 Nisbet's parents became estranged, as from this date on Nisbet does not seem to have had any further contact with his mother. In the census for that year, Pollock Sinclair was listed as an 'art student', possibly referring to his study with McCulloch. Though Robert Nisbet himself was initially apprenticed in a shipping office, it seems that the influence of his elder brother and his own artistic talent became difficult to ignore.

In 1880, Robert Nisbet took up painting and quickly devoted himself to the medium of watercolour, though he did also work in oil. He travelled to Venice to join his brother, Pollock, who had already established himself as an artist. Works such as *The Doge's Palace* were likely produced on this visit. Upon his return to Edinburgh later that same year, he exhibited at the Royal Scottish Academy. At this time, he was living at 12 Broughton Street, with his father, his new stepmother, Margaret, and his elder brother James, who, like their father, was recorded as being a 'painter'. In 1882, Nisbet enrolled at the Royal Scottish Academy and attended life classes there until 1885, when he travelled to Paris to study under William-Adolphe Bouguereau. 📖

88 Autumn Afterglow

Signed

Signed, inscribed with title and 'Creiff' on reverse

Oil on canvas board

10 ½ x 13 ½ inches



ROBERT BUCHAN NISBET

Throughout the 1880s, Nisbet gained a reputation for his landscape watercolours that he maintained throughout his career. His work is characterised by his use of fluid washes compounded by a meticulous dabbing and scrubbing technique. His loose, broad strokes and focus on scenes of juxtaposing light and shade were often compared to that of De Wint, though in direct comparison Nisbet was criticised for his lack of spontaneity and for scrubbing the colour out of his pictures. However, negative reception of his work was infrequent and did not detract from his domestic and international success; his pictures were consistently popular at the exhibiting societies of the day. In 1888, he began exhibiting at the Royal Academy, and in 1890, *Evening Stillness* was purchased for the Tate with the Chantrey Bequest when it was seen exhibited at the RA. Nevertheless, Nisbet took a patriotic and proactive approach to his work in his native Scotland; in 1891 he became a founding member of the Scottish Society of Artists and its second president after Robert Noble.

Nisbet's success grew steadily in the 1890s. By 1891, he was living at Tusculam House, Inveresk, with his widowed stepmother Margaret, and had become a member of the Royal Society of British Artists. In 1892, he was elected a member of the Royal Institute of Painters in Water Colours and, in 1893,

an associate of the Royal Scottish Academy (he became a full member in 1902). James McNeill Whistler invited him to exhibit at the International Society of Sculptors, Painters and Gravers at its inaugural exhibition in 1898, further establishing his international reputation.

In 1895, Nisbet married the artist Margaret Dempster, the daughter of a wealthy sugar refiner. During the early months of their marriage, they shared a studio in Shandwick Place and she held the position of Secretary of the Edinburgh Ladies' Art Club until 1896 when they moved from Edinburgh to Crieff. The couple settled in Dalginross, in the Perthshire countryside where they were to remain until their deaths. Nisbet continued to exhibit in Scotland, at the RA, RWS, RBA and RI in London as well as in America, Berlin and Belgium, where he was elected a member of Royal Belgian Watercolour Society.

Nisbet died of a stroke on 5 August 1942. He is buried with his wife, Margaret, who had died in 1935, in Grange Cemetery, Edinburgh.

His work is represented in numerous public collections.

The biography of Robert Buchan Nisbet is written by Sasha Morse.



89 On The Sands, Lossiemouth

Signed with initials
Oil on canvas over
board, 6 x 8 inches

CARLETON GRANT

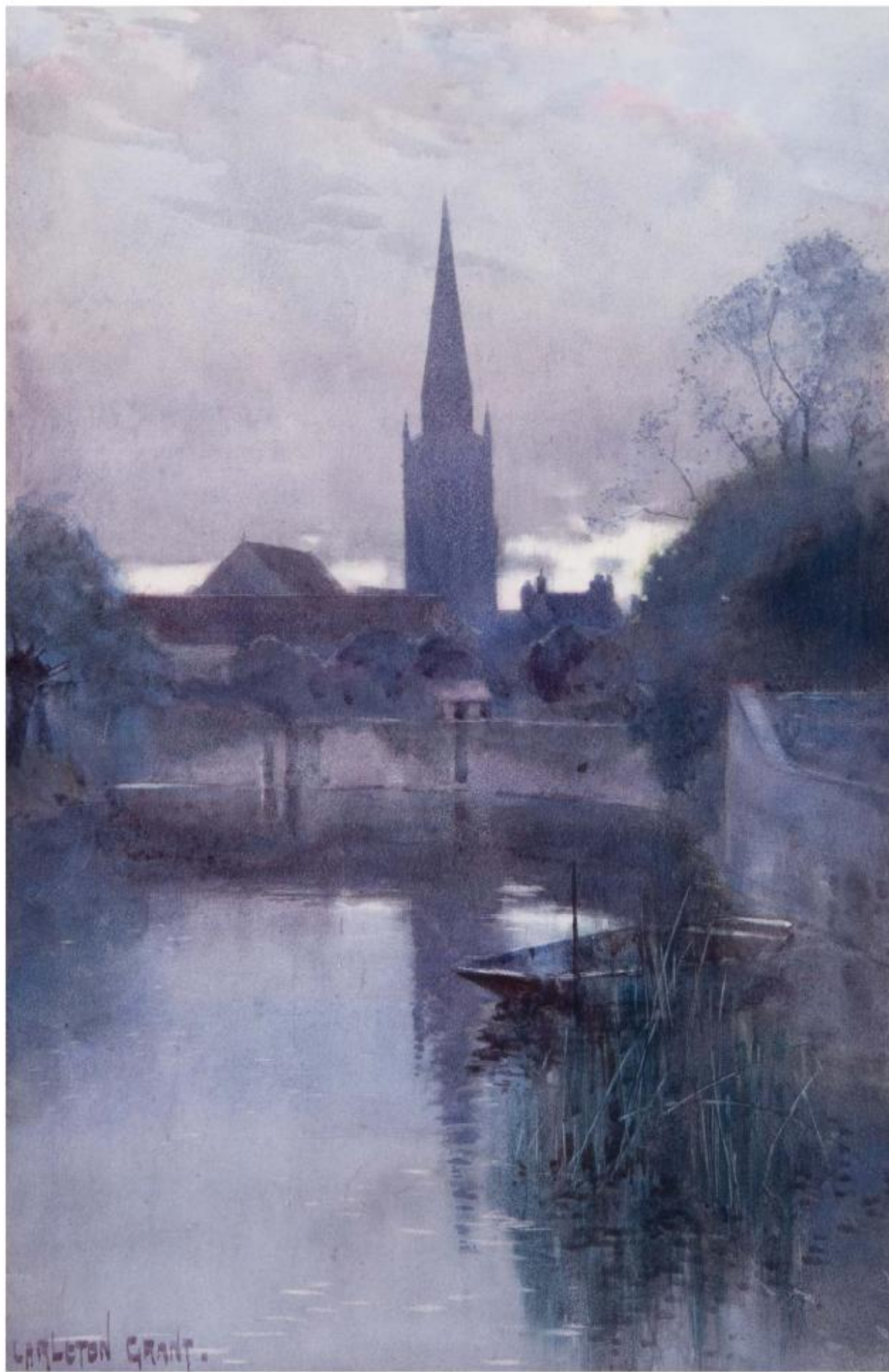
Thomas Carleton Grant, RBA (1858-1930)

During a career of 15 years that essayed a range of subject matter, Carleton Grant developed a highly individual form of watercolour landscape. While undoubtedly influenced by the nocturnes of James McNeill Whistler, his contribution presents evening time in a manner that is particularly soft and gentle, with the last light reflected in quiet backwaters, often those of the Thames Valley.

Thomas Carleton Grant was born in Liverpool, Lancashire, in 1858, the second of the three children of the baker and flour dealer, Thomas Grant, and his wife, Catherine, both of whom had been born in Ireland. During Grant's earliest years, the family lived above its provisions shop at 60 Boundary Street. By 1871, they had moved a mile or so to the east to Poplar Street, Everton, and then, by 1881, south of the centre to 114 Rosebery Street, Toxteth Park. In that year, all three of the Grants' adult children were described as 'unemployed', Carleton specifically as 'bookseller's clerk, unemployed', while their mother was working as a 'mantle maker' (probably making fittings for gas lamps). For a while, Carleton worked in the postal service, during which time he may have developed his belief in Socialism.

It is not known where, or whether, Grant undertook a formal study of art but, in 1885, he began to exhibit at the open exhibitions of modern pictures at the Walker Art Gallery, Liverpool (showing 10 works there until his death). Late in the decade, he lived at Liscard, on the Wirral (1888), and then in Rhyl (from 1890), but was already producing watercolours of the southern counties of England as well as North Wales.

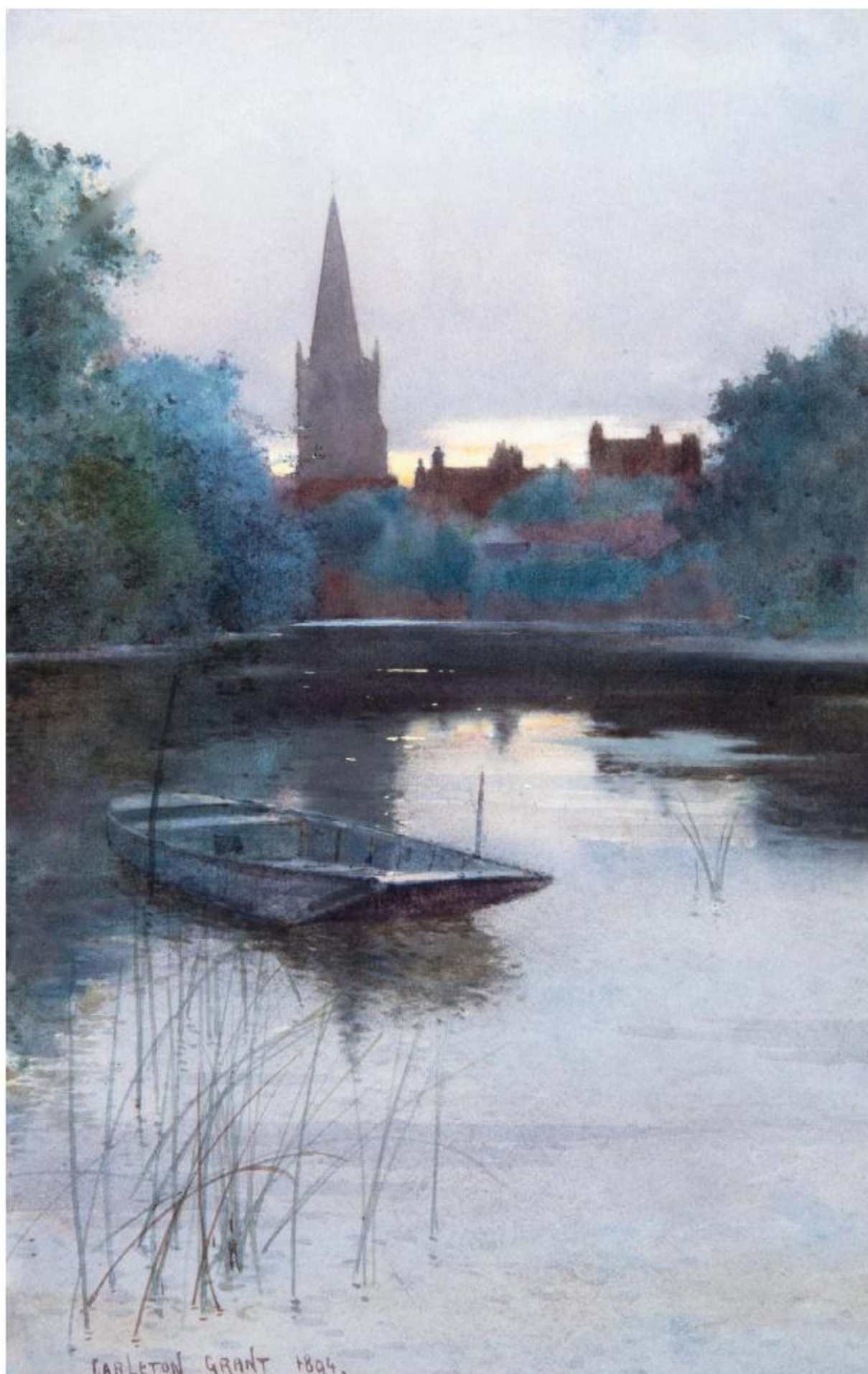
In April 1891, Grant was staying at Bay View Cottage, Ty Gwyn Road, Llandudno, with his widowed mother and his younger, unmarried sister, Catherine. The census taken in that month described him as 'single' and a 'landscape artist'. However, within a month, he married Charlotte Maria (née Roberts), the daughter of the Llandudno builder and contractor, David Roberts (who wrote poetry in Welsh under the name of Boreufardd); and, on 16 May, Charlotte gave birth to a son, Kenneth. 



90 Salisbury at Dusk
Signed
Watercolour on board
17 x 11 inches

CARLETON GRANT

88



91 Bristol, from the River

Signed and dated 1894

Watercolour

15 ¼ x 9 ¼ inches

For a while, Grant and his new family lived at 1 Glanaber Terrace, Barmouth, and he would always retain contact with North Wales. However, in 1892, they moved south to the Thames Valley, settling first at Cotton Hall, Eton College. (It is unknown whether he was a visitor or a teacher.) In the same year, he began to exhibit at the Royal Academy (showing 10 works there between 1892 and 1897). The Grants lived subsequently at 73 St Giles, Oxford (1893-94), The Dial Studio, Great Marlow (1895, alongside F Percy Wild RBA), and 2 Thames Street, Windsor (1897), and in 1896 a daughter, Phyllis, was born. Grant also became a member of the Oxford Society of Artists.

1895 may be considered Grant's *annus mirabilis*. In that year, he was elected to the Royal Society of British Artists, which, in his short career, would become his main showcase (with 24 of his works appearing in its exhibitions). His work was also shown to Queen Victoria and the Empress Frederick (the Queen's eldest child, Victoria) at Windsor Castle, and the Queen and Princess Louise (her sixth child) each bought two. This royal patronage did not stop him from promoting Socialism at the Conway Literary and Debating Society in the same year. Both Grant and his wife, Charlotte, contracted tuberculosis and soon became frail in health. His doctor advised that the family go abroad to Egypt, but it instead settled at the home of Grant's elder sister, the widowed Mrs Florence Hague, in Shanklin, on the Isle of Wight. Charlotte died there early in 1899, and Carleton Grant followed her later the same year, dying on 30 November 1899. Their children, Kenneth and Phyllis, continued to live with Florence and her son, Douglas Carleton Hague.

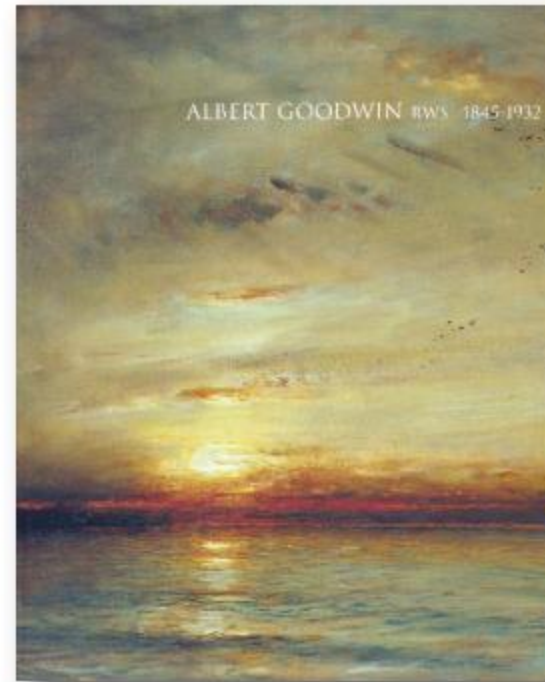
ALBERT GOODWIN

Albert Frederick Goodwin, RWS (1845-1932)

In synthesising the influences of J M W Turner and the Pre-Raphaelites, Albert Goodwin may be considered one of the most Ruskinian of Victorian landscape painters. Indeed, he was taken up by John Ruskin and, in 1872, given the opportunity to travel with him on an intensive tour of Italy and Switzerland. This set the pattern for many further and extensive travels. Like Ruskin, Goodwin responded to landscape with a religious fervour and understanding; but he interpreted it with even greater eclecticism than did his mentor, even experimenting with the style of James McNeill Whistler, Ruskin's adversary in the field of aesthetics.

For a biography of Albert Goodwin, please refer to *Chris Beetles Summer Show*, 2014, page 26.

His work is represented in numerous public collections, including the British Museum, Tate and the V&A; and The Fitzwilliam Museum (Cambridge), Maidstone Museum & Bantliff Art Gallery, Manchester Art Gallery and The Whitworth Art Gallery (Manchester).



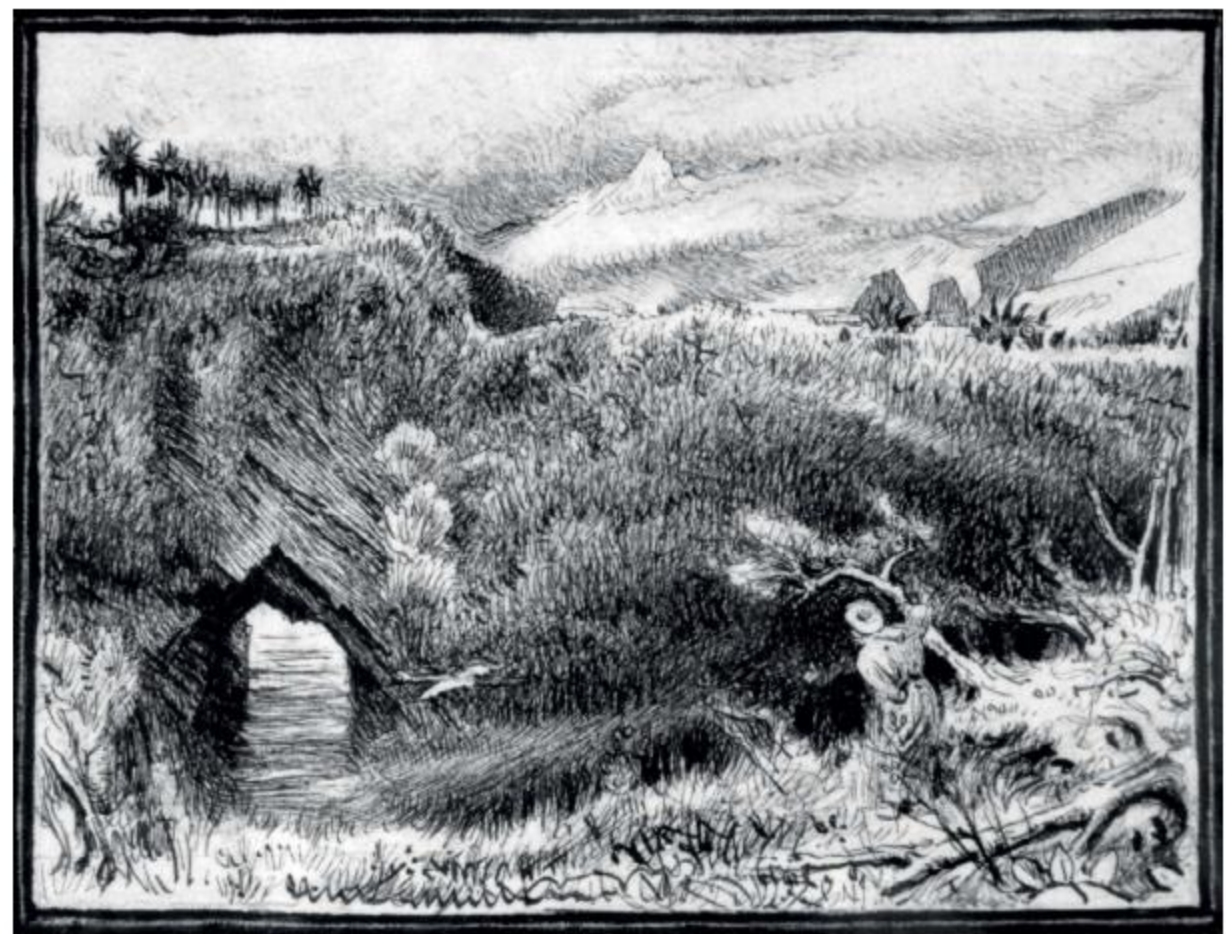
For further information on the life and work of Albert Goodwin, please refer to *Albert Goodwin RWS 1845-1932*, 1986; *Albert Goodwin RWS 1845-1932*, 1996; and *Albert Goodwin RWS 1845-1932*, 2007 (as pictured above); all published by Chris Beetles Ltd. Chris Beetles has also published a sumptuous limited edition volume of over 400 pages and more than 200 colour plates, accompanied by extracts from Goodwin's diaries.

89



92 Kent

Signed with monogram
Inscribed with title below mount
Pen and ink
5 ¼ x 3 ¾ inches



93 Prince Camaralzaman

Pen and ink on tinted paper
3 ¾ x 4 ¾ inches
This is a preliminary study for the painting exhibited at the Royal Society of Painters in Water-Colours, Summer 1884, no 130.



94 The Land that is Very Far Off (above)

Signed and dated 1902

Watercolour, 9 ½ x 13 inches

Exhibited: Royal Society of Painters in Water-Colours, Summer 1904, no 202; Fine Art Society, London, March 1951, no 3; 'Albert Goodwin RWS 1845-1932. 129 of his best works borrowed from private collections', A museum tour of the Royal Watercolour Society, Mappin Art Gallery and Ruskin Gallery, Sheffield, and Stoke on Trent City Museum and Art Gallery, May-October 1986, no 52

95 The Banks of the Nile, Cairo (below)

Signed, inscribed with title and dated 1906

Watercolour with bodycolour and pencil on board
10 ¼ x 14 ½ inches





96 Ali Baba and the Forty Thieves

Signed, inscribed with title and dated 1905

Signed and inscribed with title on original backboard

Watercolour and bodycolour, 14 ¾ x 10 ½ inches

Exhibited: 'Albert Goodwin & Hercules Brabazon Brabazon', April-May 2004



97 Bristol, St Mary Redcliffes

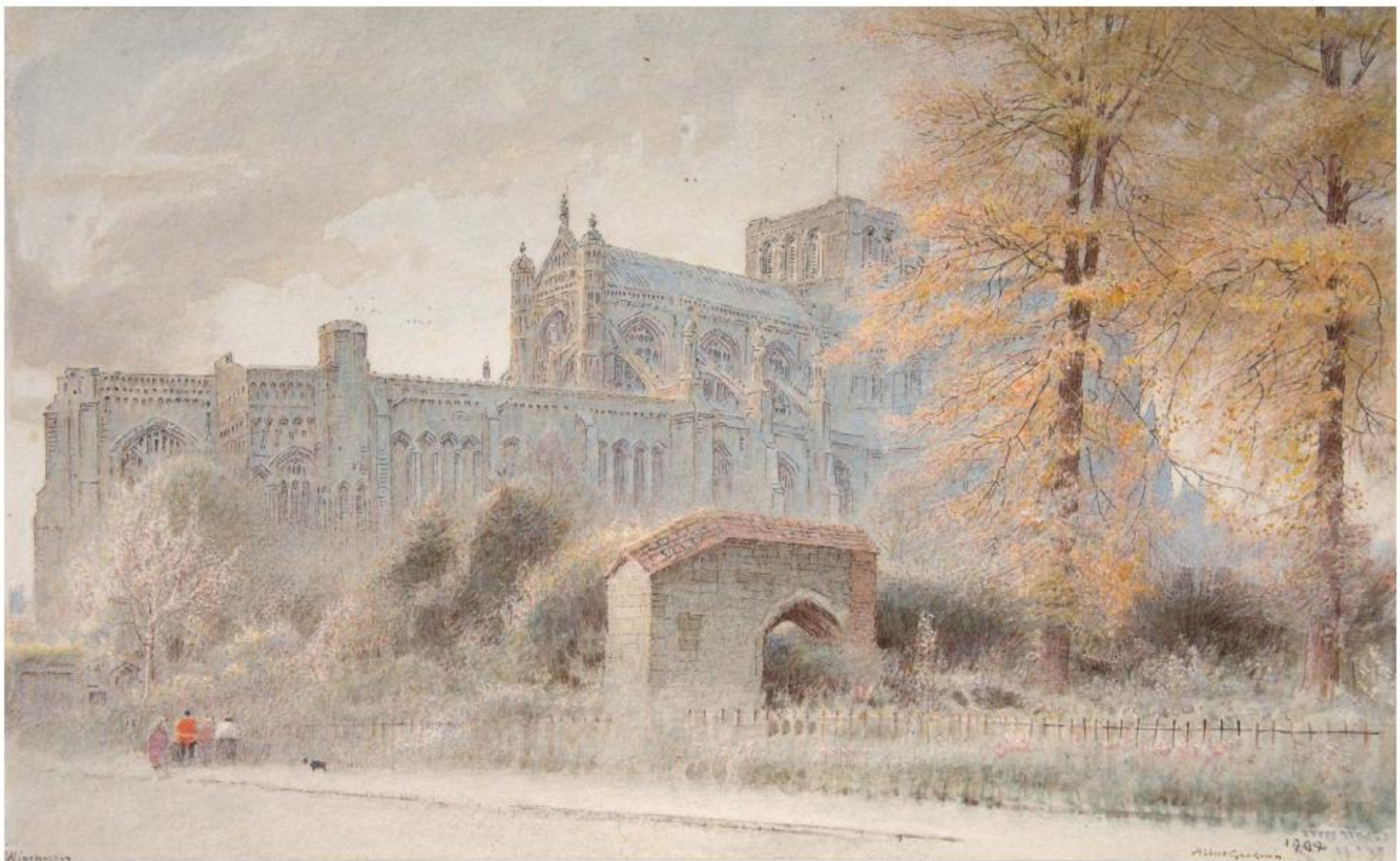
Signed with monogram, inscribed with title and dated /86
 Watercolour and bodycolour, enclosed by a decorative border
 Inscribed 'Bristol' on supporting sheet below mount
 5 ½ x 7 ½ inches



98 Lincoln

Signed, inscribed with title and dated 1891
 Watercolour with pen and ink, enclosed by a decorative border
 3 ½ x 5 inches

92



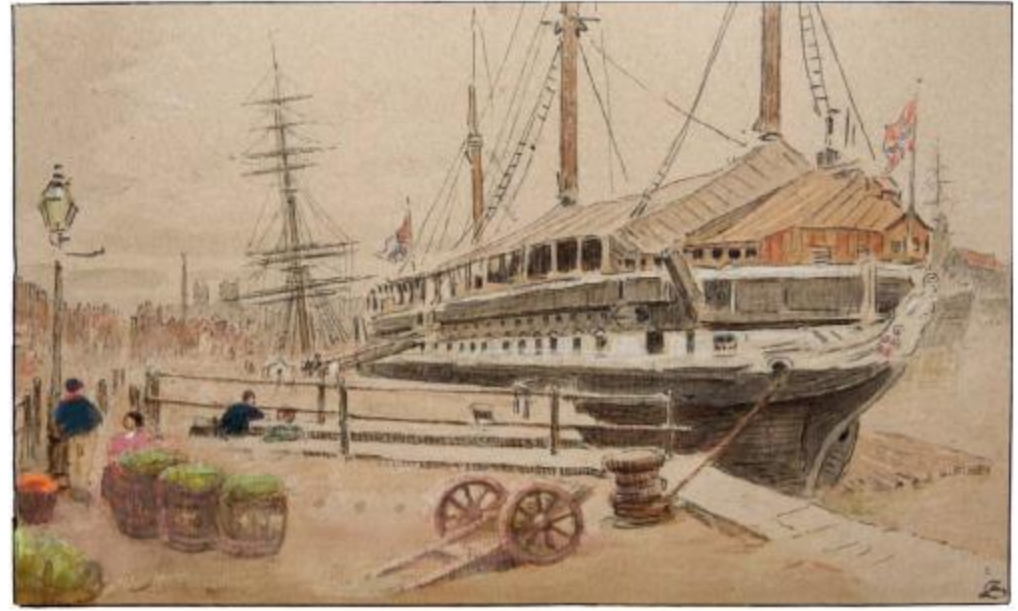
99 Winchester

Signed, inscribed with title and dated 1904
 Watercolour with pen and ink
 9 ¾ x 14 ¾ inches



100 Peterborough

Signed with monogram and inscribed 'Peterboro'
Chalk on tinted paper
10 ¾ x 14 ¾ inches



101 Daedalus Training Ship

Signed with monogram
Watercolour and pencil
5 ¼ x 8 ¾ inches



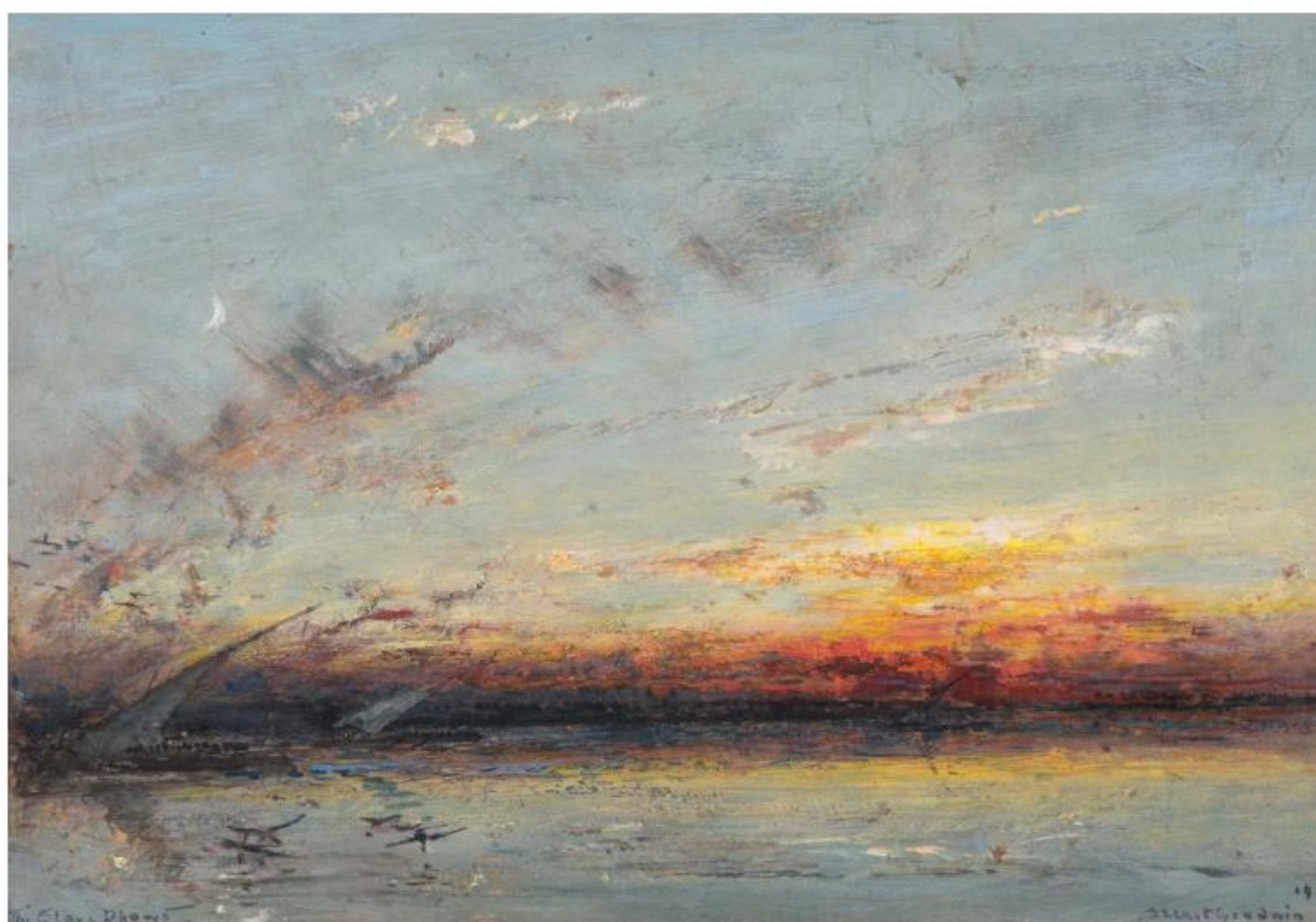
102 The Coming of the Fleet. 'Is it Peace Jehu?'

Signed, inscribed with title and dated 1908
Watercolour and bodycolour, 10 ½ x 14 ¾ inches
Exhibited: Royal Society of Painters in Water-Colours, Summer 1908, no 247



103 Winter in Naples Bay (above)
Signed, inscribed with title and dated 1909
Signed and inscribed with title and artist's address
on label on original backboard
Watercolour with pen ink, bodycolour and pencil
on paper laid on board, 10 ¼ x 14 inches

104 The Slave Dhows (below)
Signed, inscribed with title and dated 1921
Oil on wood
9 ½ x 13 ½ inches





105 Engelberg (above)

Signed and inscribed with title
Watercolour with pen ink, bodycolour
and gum arabic
9 ¾ x 13 ½ inches

106 The Way to Chioggia, Venice (below)

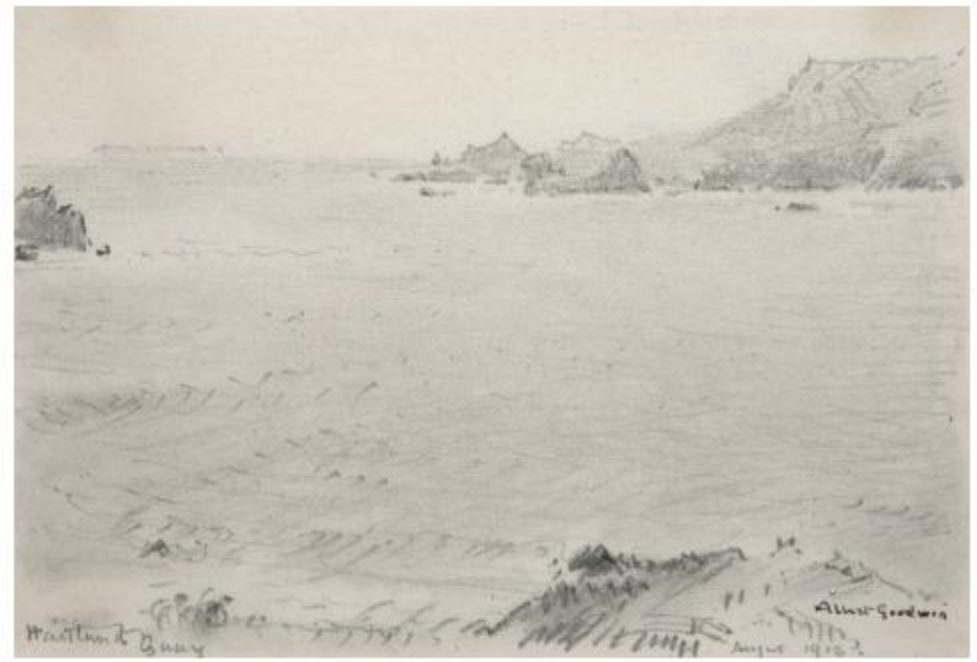
Signed and inscribed with title and dated 1912
Watercolour, 13 ½ x 20 inches
Provenance: Richard Howarth of Blackburn
Exhibited: 'Water-Colour Drawings and Paintings by Albert Goodwin, RWS',
Leggatt Brothers Gallery, 30 St James's Street, London, 1912, no 6





107 Hartland Quay [I]

Signed, inscribed with title and dated 'Aug 1918'
Pencil, 5 x 6 ¾ inches



108 Hartland Quay [II]

Signed, inscribed with title and dated 'August 1918'
Pencil, 5 x 6 ¾ inches



109 Sunset, Hartland Point

Signed and inscribed with title
Watercolour with bodycolour and pencil
10 x 12 ¾ inches



110 The Wharf at Arundel (above)

Signed, inscribed with title and dated 1919

Watercolour, 11 ¾ x 17 ½ inches

Literature: Albert Goodwin RWS 1845-1932,

London: Chris Beetles Ltd, 1986, plate 189,

limited edition of 1000

Exhibited: 'Albert Goodwin RWS 1845-1932.

129 of his best works borrowed from private collections', a museum tour of the Royal Watercolour Society, Mappin Art Gallery and Ruskin Gallery, Sheffield, and Stoke on Trent City Museum and Art Gallery, May-October 1986, no 122

111 Hastings, Winter Sunset (below)

Signed, inscribed with title and dated 1918

Watercolour with pen and ink, 7 ½ x 10 ¾ inches

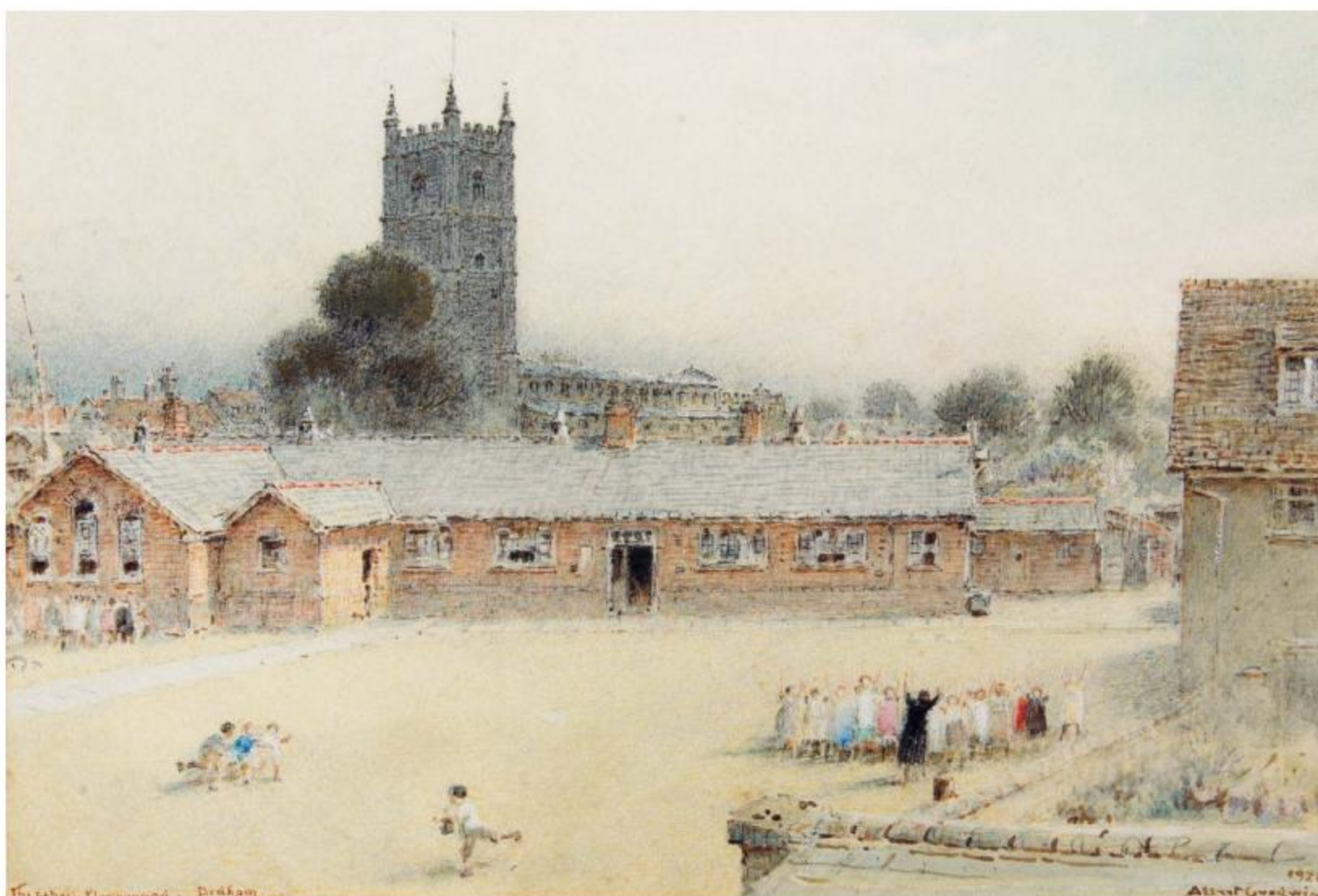
Provenance: A Boston Collection

Literature: Albert Goodwin RWS 1845-1932, London:

Chris Beetles Ltd, 1986, plate 182, limited edition of 1000

Exhibited: 'Albert Goodwin RWS 1845-1932. 129 of his best works borrowed from private collections', a museum tour of the Royal Watercolour Society, Mappin Art Gallery and Ruskin Gallery, Sheffield, and Stoke on Trent City Museum and Art Gallery, May-October 1986, no 119; 'Albert Goodwin, RWS (1845-1932)', June 2007, no 114





112 The School Playground, Dedham (above)
Signed, inscribed with title and dated 1923
Watercolour
7 x 10 ¼ inches

113 Oxford from the Roof of the Radcliffe Library (below)
Signed, inscribed with title and dated 1919/21
Watercolour with pen ink and bodycolour
14 x 20 ½ inches



HERCULES BRABAZON BRABAZON

Hercules Brabazon Brabazon, NEAC PS (1821-1906)

For much of his life, Hercules Brabazon Brabazon pleased himself as a gentleman traveller, producing luminous, loosely-handled watercolours of favourite paintings and places (including India, which he visited in 1870, 1875 and 1876). Admired by John Ruskin as an heir to J M W Turner, he joined the eminent critic on a sketching tour to northern France in 1880. Yet his startling modernity was probably recognised only in the 1890s, by a younger generation of artists, which included John Singer Sargent, Walter Sickert and Philip Wilson Steer. Through their enthusiasm, he was elected a member of the New English Art Club in 1891, and held the first of a series of solo shows at the Goupil Gallery in the following year.

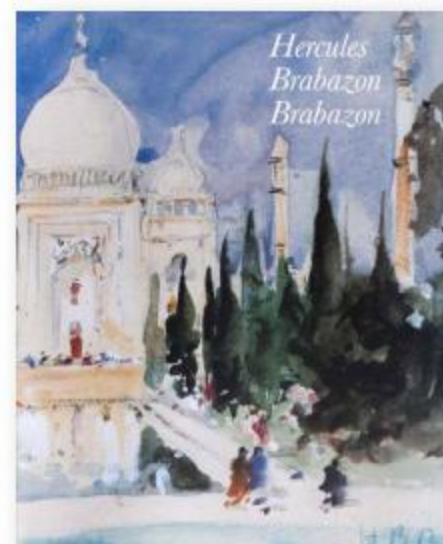
For a biography of Hercules Brabazon Brabazon, please refer to *Chris Beetles Summer Show*, 2016, page 36.

His work is represented in numerous public collections, including the British Museum, The Courtauld Gallery, Tate and the V&A; The Fitzwilliam Museum (Cambridge), Manchester Art Gallery and The Whitworth Art Gallery (Manchester); and Harvard University Art Museums (Cambridge MA).

Further reading

Hilarie Faberman, 'Brabazon, Hercules Brabazon (b Paris, 21 Nov 1821; d 14 May 1906)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 4, page 619; Martin Hardie (rev Jessica Kilburn), 'Brabazon [formerly Sharpe], Hercules Brabazon (1821-1906)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 7, pages 131-133; C Lewis Hind, *Hercules Brabazon Brabazon, 1821-1906: His Art and Life*, London: George Allen, 1912

Chris Beetles has mounted a number of highly successful exhibitions of the work of Hercules Brabazon Brabazon. The most recent, *Art and Sunshine*, was held in 1997 and accompanied by a large illustrated catalogue: 176 pages, 273 colour plates and extended biographical essays.

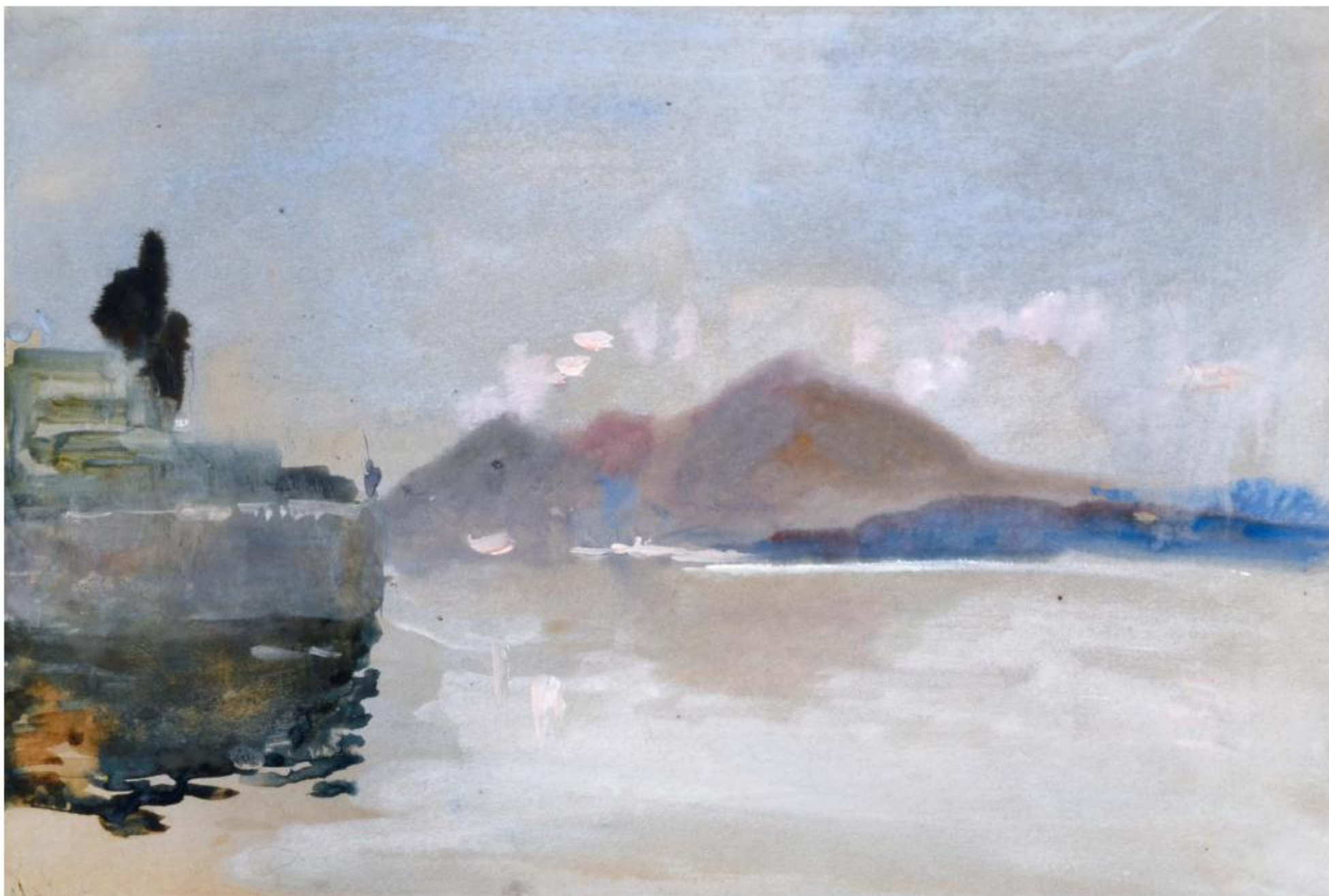


99

114 Philae, Egypt

Signed with initials and twice inscribed with title
Watercolour and pencil
with bodycolour on
tinted paper
9 x 12 inches
Provenance: 'The Fuller
Collection of Victorian
Landscape Watercolours',
Christies London,
7 April 2000, lot 109
Exhibited: Loan Exhibition
of Paintings, Australian
Red Cross, Adelaide,
March 1958; 'Artist in
Paradise', National
Theatre, London,
April-May 2010





115 Isola Bella, Lago Maggiore

Watercolour and bodycolour on tinted paper
10 x 14 inches

Exhibited: 'Art & Sunshine. The Work of Hercules Brabazon Brabazon (1821-1906)', May 1997, no 61, as *Lake Reflections*



116 The Promenade, Hastings

Signed with initials
Inscribed 'Hastings'
on reverse
Watercolour and
bodycolour with pencil
6 x 9 inches



101

117 Misty Light, Venice

Signed with initials

Watercolour with bodycolour and pencil

6 x 8 ¼ inches



118 Ca'd'oro and the Grand Canal, Venice

Signed with initials

Watercolour with bodycolour on tinted paper

4 ½ x 6 ½ inches



119 Souvenir of Rembrandt

Watercolour and bodycolour
8 x 6 ¼ inches



120 A Seapiece, after Turner

Signed with initials
Pastel, 3 x 6 inches
Exhibited: 'Hercules Brabazon Brabazon, (1821-1906). An Exhibition of Watercolours and Pastels', November-December 1982, no 66

102



121 A Souvenir of a Self-Portrait by Jean-Jacques Henner

Signed with initials
Watercolour with bodycolour and pencil
7 ¼ x 5 ¾ inches
Exhibited: 'Art & Sunshine. The Work of Hercules Brabazon Brabazon (1821-1906)', May 1997, no 266
This is a souvenir of one of several self-portraits by Jean-Jacques Henner. This particular one was painted in 1877, and is in the collections of the Uffizi Gallery, Florence.



122 The Cornfield, a Souvenir of Constable

Signed with initials
Watercolour and bodycolour with pencil on tinted paper, 9 ½ x 6 ¾ inches
Exhibited: Hercules Brabazon Brabazon, NEAC (1821-1906), May 1989, no 18



123 A Rose

Signed with initials

Watercolour with bodycolour, 9 ½ x 6 ¾ inches

ALGERNON TALMAGE

Algernon Mayow Talmage, RA RBA HRE ROI RWA (1871-1939)

Algernon Talmage is principally known as a painter of plein-air landscapes and pastorals in a restrained yet sparkling Impressionist manner.

Algernon Talmage was born in Fifield, Oxfordshire, on 23 February 1871, the second son of John Mayow Talmage and his second wife, Susan (née Penkivil). Both his mother and his paternal grandmother were of Cornish stock. During his childhood, he was involved in an accident with a gun, which crippled his right hand. As a result, he would paint with his left hand, and be exempted from active service in the First World War.

Little is known of Talmage's early education, though it has been suggested that he spent a short time at university. However, he studied under Sir Hubert von Herkomer at his school of art in Bushey, Hertfordshire. Founded in 1883, the school allowed British artists to pursue an almost Continental training. The students were put to drawing heads from life and from life-casts, and every three months were allowed to try for entry into life classes, which consisted of drawing from nude models. The emphasis on studying from life, which Talmage received under Herkomer, provided him with the ability to become a versatile painter in the naturalistic tradition.

By 1888, Talmage and two of his fellow students, Arnesby Brown and William Titcomb, had discovered in St Ives, Cornwall, the familiar security of a small art colony such as that which they had known in Bushey. Along with such artists as Julius Olsson and Adrian Stokes, Talmage founded an Artists' Club, which enabled these painters of the sea to meet and discuss different techniques for capturing the essence of the wild and rugged north coast of Cornwall. By 1900, Talmage and Olsson had established the Cornish School of Landscape, Figure and

Sea Painting. The Cornish coastline, made beautiful by the ever-changing light and moods of the sea, enabled Talmage to establish his characteristic mellow palette and enchanting use of light.

For the most part, Talmage painted *plein-air* landscapes and pastorals, and had a passion for painting farming scenes including horses. The later commissions he received from the Canadian Government as an Official War Artist in France, during the First World War, would allow him to indulge this passion.

Settling in Chelsea in 1907, Talmage held his first solo show two years later at the Goupil Gallery. He was a regular contributor to the Royal Academy Summer Exhibition, including the exhibition of 1910, which Laura Wortley describes as marking the 'highpoint of "British" Impressionism ... which hummed with "air and light"' (*British Impressionism. A Garden of Bright Images*, London: The Studio Fine Art Publications, 1988, page 280). He was elected an associate of the Royal Academy in 1922, and a full Royal Academician seven years later.

Talmage was also elected to the Royal Society of British Artists (1903), the Royal Institute of Painters in Oils (1908), St Ives Society of Artists (1928-39), the Royal West of England Academy and the Royal Society of Painter-Etchers and Engravers (initially as an associate and later an honorary member).

The influence of French painting and landscape was important to Talmage. He exhibited successfully at the Paris Salon, winning a silver medal in 1913 and a gold medal in 1922. Travelling to the country on many occasions, he was in Provence from as early as 1894, and possibly in St Tropez as late as 1932.

Late in life, Talmage shared his time between 49 Elgin Crescent, London, W11, and Sherfield English, near Romsey, Hampshire. He died at the latter on 14 September 1939.

His work is represented in numerous public collections, including Bushey Museum and Art Gallery, Kirklees Museums and Galleries, and the National Railway Museum (York).

The biography of Algernon Talmage is written by Rebecca Chapman and David Wootton.



124 A French Harvest [I]

Watercolour
8 x 10 ½ inches



125 Wounded Horses Returning from the Front, France

Signed and dated 18

Oil on canvas, 30 x 42 ½ inches

Exhibited: 'The 20th Century', November 1996, no 13; 'Home Lad, Home. The War Horse Story', St Barbe Museum & Art Gallery, Lymington, Hampshire, March-April 2014

126 A French Harvest [II]

Signed and dated 26

Oil on canvas

25 ¾ x 32 inches

Exhibited: Royal Academy, Summer Exhibition, 1927, no 329



CECIL ARTHUR HUNT

Cecil Arthur Hunt, VPRWS RBA (1873-1965)

Once elected a full member of the Royal Society of Painters in Water-Colours in 1925, Cecil Arthur Hunt retired from his career as a barrister and turned his serious pastime of painting into a profession. While he had first established himself as a painter of mountains, especially the Alps and the Dolomites, he soon proved himself a master of a great variety of topographies. The impressive, often stark, effects that he achieved rival those associated with his friend and mentor, Frank Brangwyn.

For a biography of Cecil Arthur Hunt, please refer to *Chris Beetles Summer Show*, 2015, pages 38-39.

The notes on the works of Cecil Arthur Hunt are written by Fiona Nickerson.



Chris Beetles has done much to revive interest in the work of Cecil Arthur Hunt. He mounted a large-scale retrospective exhibition in 1996 at his London gallery, on the exact site of the artist's first substantial show in 1901. The retrospective was accompanied by a definitive catalogue, which remains available from the gallery, as both a paperback and a limited edition hardback.

127 Snow and Shadow

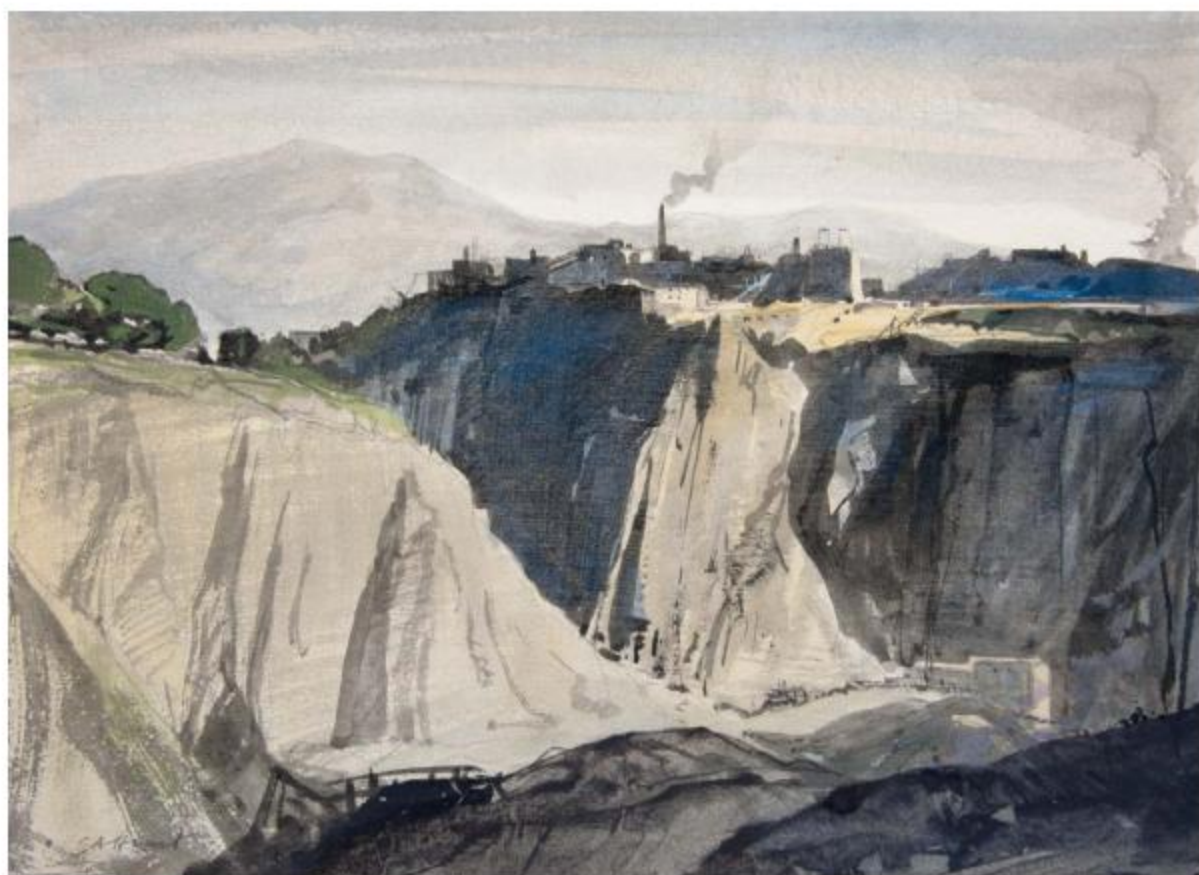
Signed

Watercolour and bodycolour

11 x 15 inches

Provenance: V Reinaker

Exhibited: 'Italy and Elsewhere', The Fine Art Society, London, February 1924, no 26; 'Cecil Arthur Hunt VPRWS RBA', October 1996, no 51



Dorothea Quarry, Wales

In 1926, Hunt toured Wales, concentrating on the area around Snowdon, where the impressive, theatrical qualities of the slate quarries inspired him to paint. Several paintings of the subject were exhibited from 1926-54 at the Royal Academy and the Royal Society of Painters in Water-Colours.

128 Dorothea Quarry, Wales

Signed

Watercolour with pencil

9 x 11 ½ inches



107

129 Moonrise – Gibraltar

Signed

Inscribed with title and exhibition details on reverse

Watercolour with bodycolour

15 x 22 inches

There is a watercolour of St John Fortress,
City Harbour, Kotor on reverse

Exhibited: Royal Society of Painters in Water-Colours,
Summer 1933, no 11; 'Cecil Arthur Hunt', Fine Art
Society, London, 1934, no 26

Moonrise – Gibraltar

This painting is a result of a cruise that Hunt took with his wife, Phyllis, in 1932.

The SS Atlantis cruised around the Mediterranean, passing Gibraltar and calling, among other places, into Tunis, Gozo, Malta and Sicily, before going up the Dalmatian Coast to Kotor and Dubrovnik. The watercolour on the reverse shows the fortress of St John, which sits high above the port of Kotor, (as discovered in Cecil Arthur Hunt's sketchbooks, SB 32 and 33).

Speralinga, Sicily

Hunt's close friend, the art critic R H Kitson, built a villa near Taormina, the Casa Cuseni. Hunt and his wife were regular visitors at the villa between 1920 and 1933. This watercolour was probably painted on his last trip in 1933, and then exhibited at the Royal Academy Summer Exhibition in 1934, no 970. (SB 35)

130 Sperlinga, Sicily

Signed twice and indistinctly inscribed with title

Inscribed with title on reverse

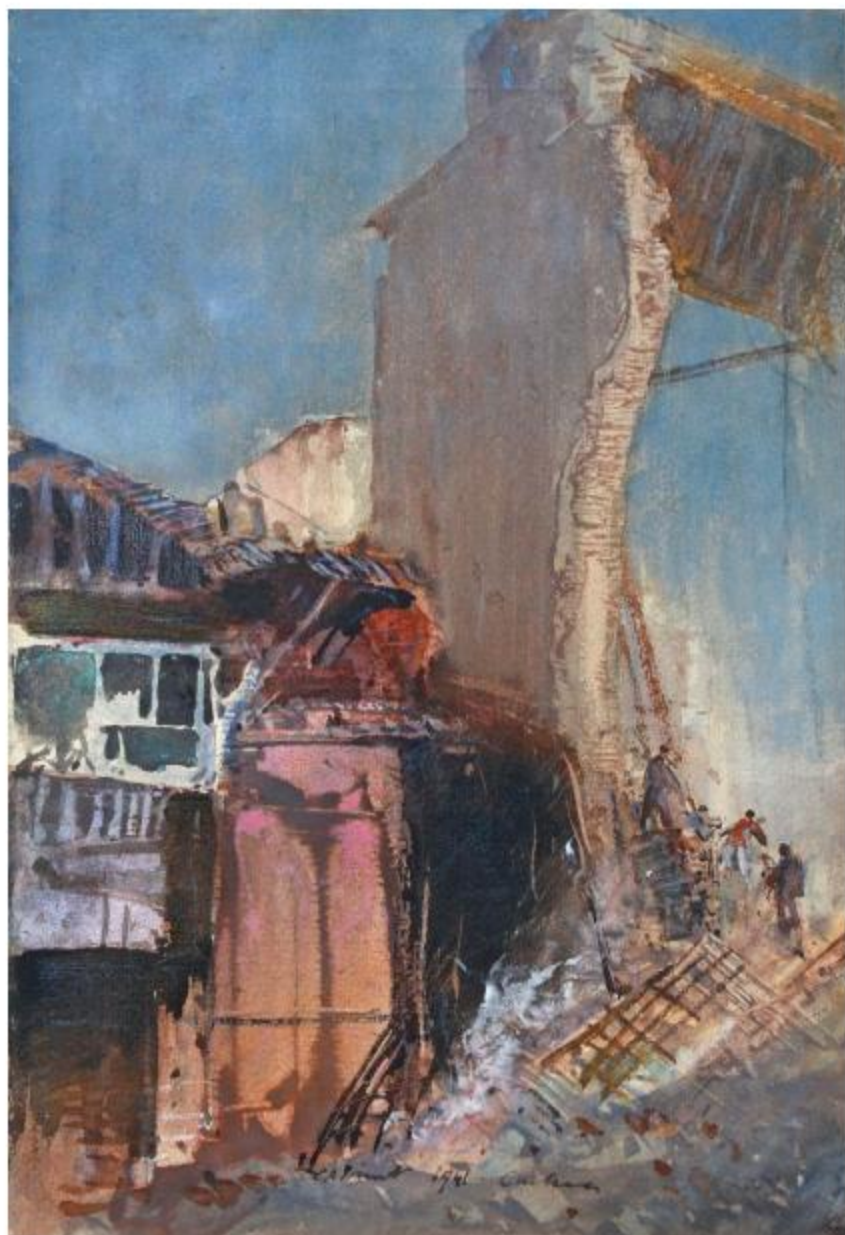
Watercolour and bodycolour

10 ½ x 13 ½ inches

Provenance: The Artist's Family

Exhibited: 'Cecil Arthur Hunt VPRWS RBA',
October 1996, no 73





131 Enemy Action in Chelsea

Signed, inscribed 'Chelsea' and dated 1941

Watercolour with bodycolour

15 x 10 ¾ inches

Exhibited: Royal Society of Painters in Water-Colours, Spring 1943, no 20; 'Cecil Arthur Hunt VPRWS RBA', October 1996, no 15

Enemy Action in Chelsea

Hunt lived in Mallord Street, Chelsea, throughout the war, and sketched the damage wrought on familiar buildings nearby. The drama and the pathos drew him to this subject.

132 Demolition in the West End

Signed

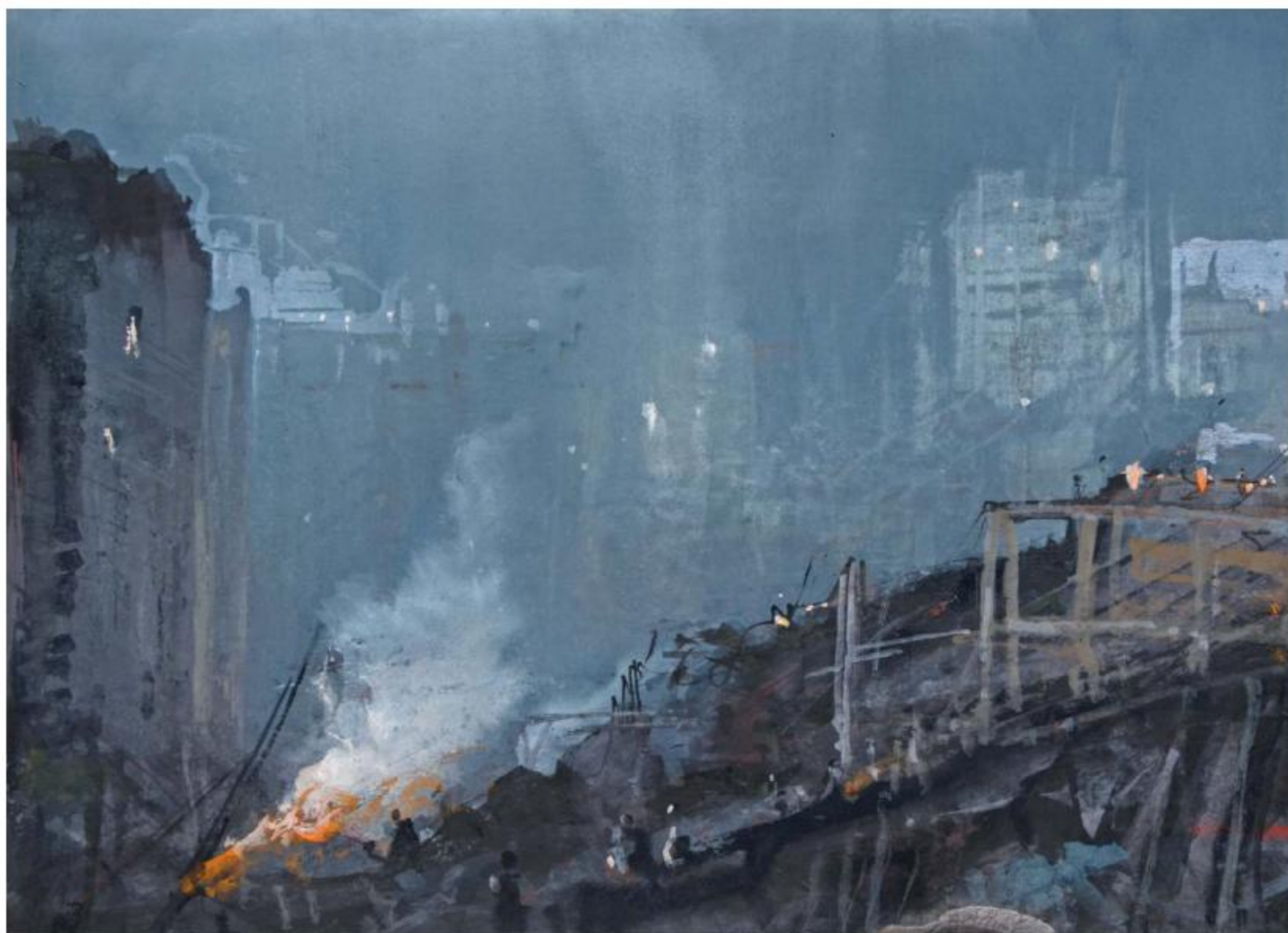
Watercolour and bodycolour

11 ¼ x 15 inches

Exhibited: Royal Academy, Summer Exhibition, 1962, no 598

Demolition in the West End

In 1959, Hunt made many sketches of the demolition of the Watney Stag Brewery in Victoria. The drama and theatricality of the event, and probably the marking of a change to London's heritage, appealed to him. He exhibited several of the works at the Royal Academy between 1960 and 1962, of which this was the last. (SB 41)



JAMES HAMILTON HAY

James Hamilton Hay, LG (1874-1916)

The painter and printmaker, James Hamilton Hay, applied his sophisticated tonal approach to a range of subjects that included landscapes, seascapes, townscapes and portraits. While absorbing the influences of James McNeill Whistler, Japanese printmakers and various teachers and friends, he made an original contribution to art – and cultural life – at the turn of the century, in the Liverpool area and more widely.

For a biography of James Hamilton Hay, please refer to *Chris Beetles Summer Show*, 2017, pages 100-101.

His work is represented in numerous public collections, including the Walker Art Gallery (Liverpool) and the Williamson Art Gallery and Museum (Birkenhead).



133 Thomas Mealing, 19 Watergate Row, Chester

Signed and dated 1906

Inscribed 'Watergate Row' on reverse

Watercolour with pen ink and pencil

10 x 7 inches

Thomas Mealing, 19 Watergate Row, Chester

Thomas Mealing was an antiques dealer and furniture broker, who also seems to have sold such products as rat poison.



110

134 Old Houses and Church at Neston

Signed and dated 1904 in plate

Signed

Inscribed '1st state' below mount

Inscribed with title on supporting sheet

Etching and drypoint

5 ¼ x 6 ¾ inches



135 A Brook between Trees

Signed with monogram

and dated /98 in plate

Signed

Etching and aquatint

4 ½ x 3 ¼ inches



136 Cottages beneath the Trees

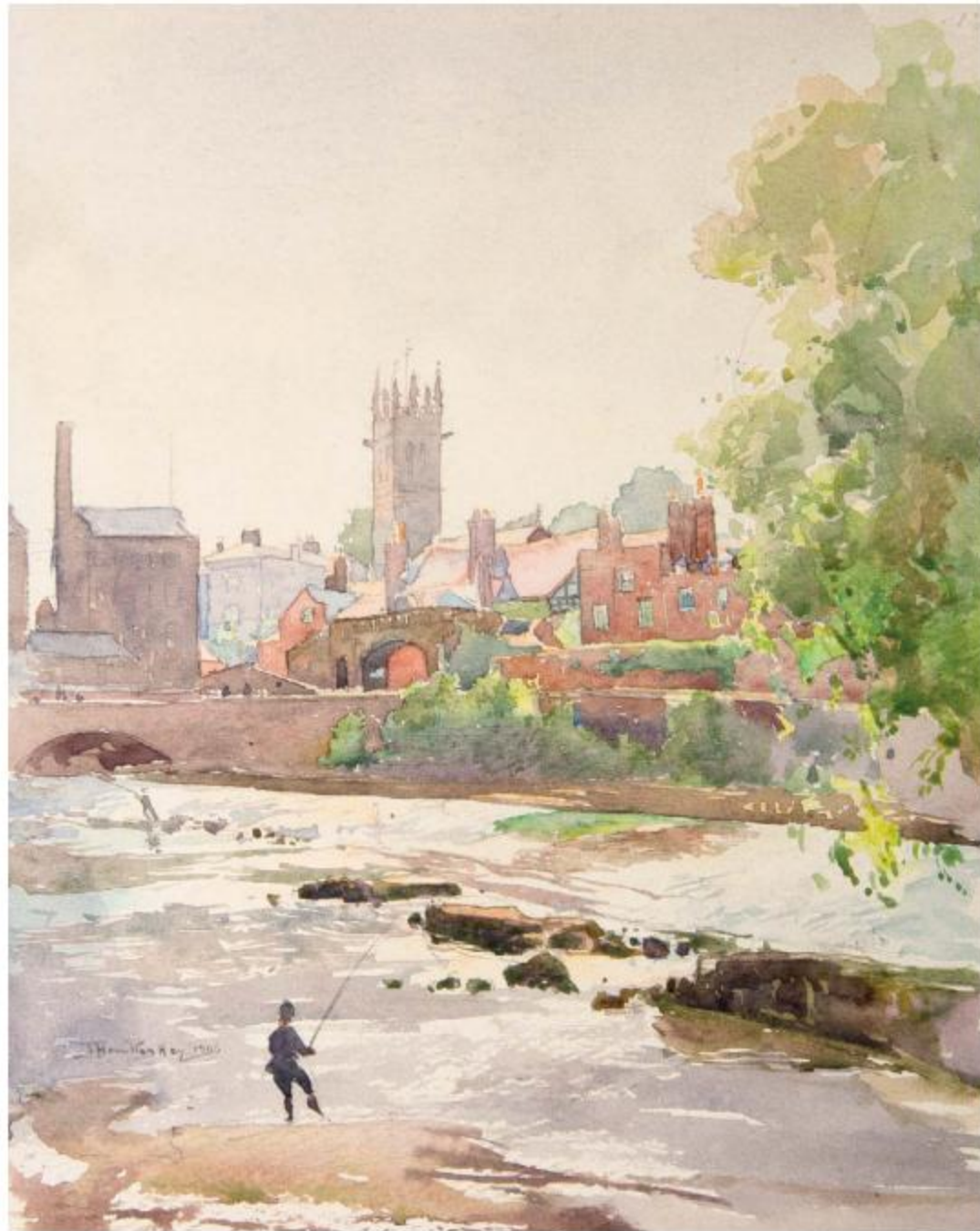
Inscribed '1st trial' below mount

Etching and aquatint

5 x 6 inches

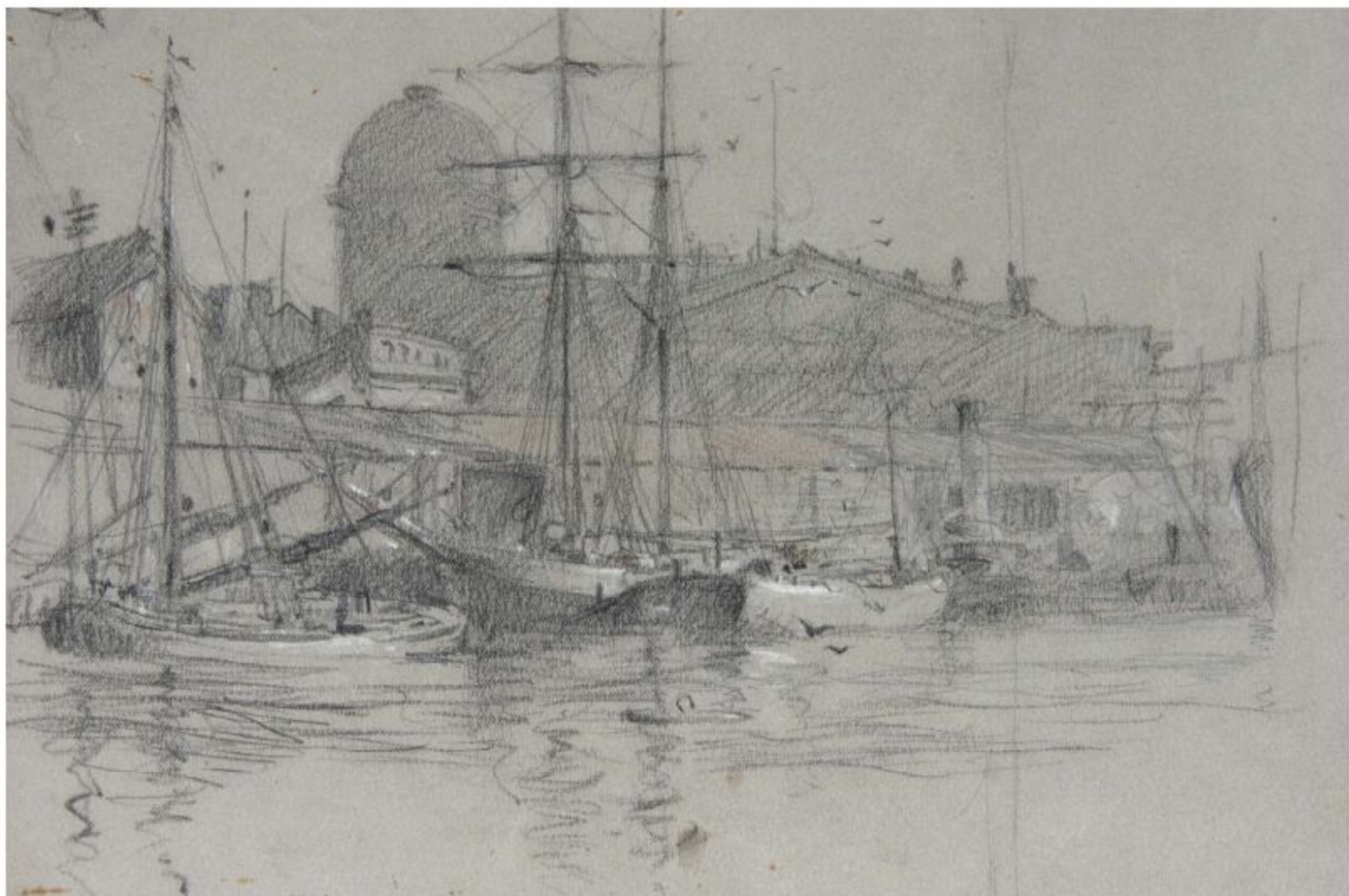
**137 St Mary's on the Hill,
South Gate, The Causeway,
Chester**

Signed and dated 1906
Inscribed 'St Mary's on the Hill,
South Gate, The Causeway'
on reverse
Watercolour with pencil
9 ¼ x 7 inches



**138 Custom House
from Canning Dock,
Liverpool**

Chalk on tinted paper
7 ¼ x 10 inches





139 Moonlit Coast

Signed and dated 1911

Oil on canvas

24 ½ x 29 ¼ inches



140 Evening Light, Village Street
Signed and dated 1908
Oil on canvas board
19 x 23 inches



141 St Paul's from the South

Signed
Drypoint
20 ½ x 18 inches

Literature: Elizabeth Harvey-Lee, William Walcot Catalogue Raisonné, online, no 20 (etched by 1909)
Exhibited: 'Watercolours of London and Rome', Fine Art Society, London, February 1909 (the exhibition included eight etchings); 'Etchings by William Walcot', Fine Art Society, London, May 1914

WILLIAM WALCOT

William F Walcot, RBA RE (1874-1943)

Working as a painter and printmaker, William Walcot became the most celebrated architectural artist in England during the 1920s and 30s.

For a biography of William Walcot, please refer to *Chris Beetles Summer Show*, 2014, pages 42-43.

His work is represented in the collections of The Cleveland Museum of Art.

Further reading

Catherine Cooke and Polly Walcot Stewart, 'Walcot, William (1874-1943)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 506, pages 760-761; J M Richards, 'Walcot, William [Valkot, V F] (b Lustdorf, near Odessa, Russia, 10 March 1874; d Hurstpierpoint, W Sussex, 21 May 1943)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 32, page 773



142 Banqueting House, Whitehall

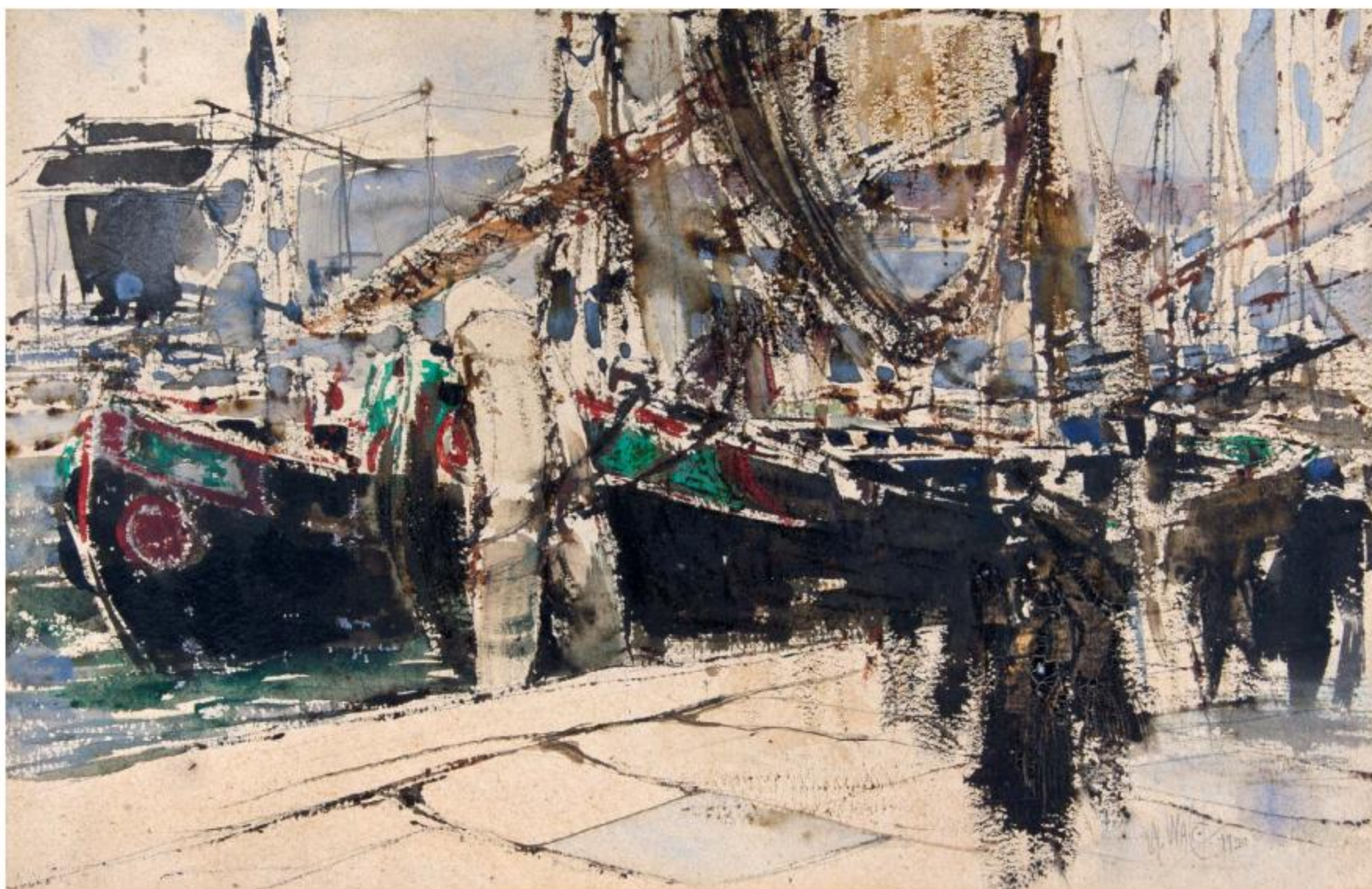
Signed
Watercolour with pencil, bodycolour and gum arabic on paper laid down on board
16 ¼ x 21 ¼ inches



**143 Gondola and Boats;
Santa Maria Della Salute, Venice** (above)
Oil on canvas
25 x 38 inches

144 Fishing Boats (below)
Signed and dated 1920
Pen ink and watercolour with pencil and gum arabic
on tinted paper laid on board, 14 x 21 inches

115



KARL HAGEDORN

Karl Adolph Hagedorn, RBA RI RSMA NEAC NS (1889-1969)

German born Karl Hagedorn made a consciously pioneering attempt to introduce Modernism to Manchester in the early decades of the twentieth century, through his work as a painter and designer. Later, he tempered his style so that it fitted more easily into England's naturalistic watercolour tradition.

For a biography of Karl Hagedorn, please refer to *Chris Beetles Summer Show, 2017*, pages 118-119.

His work is represented in numerous public collections, including The Whitworth Art Gallery (Manchester).



In 1995, the Chris Beetles Gallery hosted 'Manchester's first Modernist', an important retrospective exhibition of the work of Karl Hagedorn organised in conjunction with the Whitworth Art Gallery of the University of Manchester. It was accompanied by an illustrated biographical catalogue.

145 Eynes End

Signed and dated 35
Inscribed with title and dated 1935 below mount
Pen and ink
11 ¾ x 16 ½ inches



146 Collioure

Signed and dated 48
Inscribed with title and dated 1948 on reverse
Pen ink and watercolour
with pencil on board
15 ½ x 21 inches



'He loved to draw boats, and was very fond of coastal resorts in the South of France and in Portugal, particularly Collioure ... "It's spoilt now by all the tourists who go there; it was a quiet little place when Matisse was there."

(Leslie Worth, 'Karl Hagedorn: A Memoir', in *Manchester's First Modernist: Karl Hagedorn 1889-1969*, Manchester: The Whitworth Art Gallery, 1994, page 10)

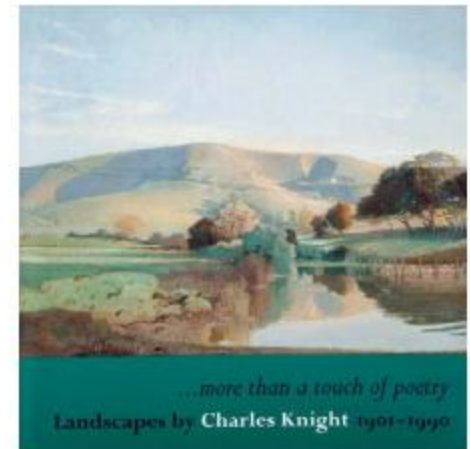
CHARLES KNIGHT

Charles Knight, ROI VPRWS (1901-1990)

The Sussex landscape painter, Charles Knight, channelled the tradition of English watercolour painting in order to produce his own original contribution. As a result, he became a pillar of the Royal Society of Painters in Water-Colours, and received acclaim from William Russell Flint as the 'star turn' of the Recording Britain scheme.

For a biography of Charles Knight, please refer to *Chris Beetles Summer Show, 2008*, page 24.

In 1997, the Chris Beetles Gallery hosted ... *More Than a Touch of Poetry*, an important retrospective exhibition of the work of Charles Knight, organised in conjunction with the Towner Gallery, Eastbourne, and Hove Museum and Art Gallery. It was accompanied by an illustrated catalogue.



147 Valle Crucis – North Wales

Signed and dated 27

Inscribed with title on label
on reverse

Oil on canvas

35 ½ x 27 ¼ inches

Exhibited: Royal Academy, Summer
Exhibition, 1927, no 131; Brighton
Art Gallery, 1928

Illustrated: Michael Brockway,
Charles Knight RWS ROI, Leigh-on-Sea:
F Lewis 1952, plate 43, cat no 18



148 At Chartres (above)

Signed

Watercolour with pencil, 11 ½ x 17 ½ inches

Similar to the watercolour, *At Chartres*, illustrated in Michael Brockway, *Charles Knight RWS ROI*, Leigh-on-Sea: F Lewis, 1952, as plate 12, and listed as in the collection of Henry Barran

149 Falls on the Lyn, North Devon (below)

Signed

Signed, inscribed with title and dated 1947
below mount

Watercolour

14 ½ x 22 inches





150 Mousehole, Cornwall (above)
Inscribed 'Cornwall' below mount
Watercolour with pencil, 10 ¼ x 15 ¼ inches

151 Sunlit Wood (below)
Signed
Pen ink, watercolour and wax, 14 ½ x 18 inches





**152 Slocombeslade,
Brendon, North Devon**

Signed

Signed and inscribed
'Slocombeslade, N Devon'
on reverse

Watercolour with pencil
14 ½ x 22 inches

Provenance: Viola Gardner
Literature: Michael Brockway,
Charles Knight RWS ROI,
Leigh-on-Sea: F Lewis,
1952, cat no 258

JOHN PIPER

John Egerton Christmas Piper, CH LG (1903-1992)

120

From the outset of his career, John Piper proved to be multi-talented, for he earned his living as an art and theatre critic while establishing himself as a painter and stained-glass designer. Though central to the Modern Movement in Britain during the 1930s, he soon moved away from pure abstraction to a personal form of Neo-Romanticism inspired by many aspects of landscape, both native and foreign. Instrumental in reviewing notions of Englishness, he wrote *British Romantic Artists* (1942) and was an ideal choice for involvement in *Recording Britain* (1940) and as an Official War Artist (1944). Sustaining a radical versatility, his later achievements included a notable series of settings for the operas of Benjamin Britten, as well as impressive bodies of oils, watercolours, murals, prints and illustrations.

For a biography of John Piper, please refer to *Chris Beetles Summer Show*, 2015, page 44.

His work is represented in numerous public collections, including the Royal Collection; the British Museum, the Government Art Collection, Tate and the V&A; The Fitzwilliam Museum (Cambridge), Manchester Art Gallery, Norwich Castle Museum & Art Gallery and The Whitworth Art Gallery (Manchester); National Museum Wales (Cardiff); and Harvard University Art Museums (Cambridge MA).

Further reading

John Betjeman, *John Piper* (Penguin Modern Painters), Harmondsworth: Penguin Books, 1944; David Fraser Jenkins (ed), *John Piper*, London: Tate Gallery, 1983; Orde Levinson, *Quality and Experiment: The Prints of John Piper – A Catalogue Raisonné 1932-91*, London: Lund Humphries, 1996; David Fraser Jenkins, 'Piper, John Egerton Christmas (1903-1992)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 44, pages 396-399; June Osborne, *John Piper and Stained Glass*, Stroud: Sutton Publishing, 1997; Frances Spalding, *John Piper, Myfanwy Piper. Lives in Art*, Oxford University Press, 2009; Stephen Stuart-Smith, 'Piper, John (b Epsom, Surrey, 13 Dec 1903; d Henley-on-Thames, Oxon, 27 June 1992)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 24, page 839; Anthony West, *John Piper*, London: Secker & Warburg, 1979; S John Woods, *John Piper: Paintings, Drawings and Theatre Designs, 1932-1954*, London: Faber & Faber, 1955

153 Grongar Hill (opposite)

Three watercolours framed as one

The third signed and inscribed with title

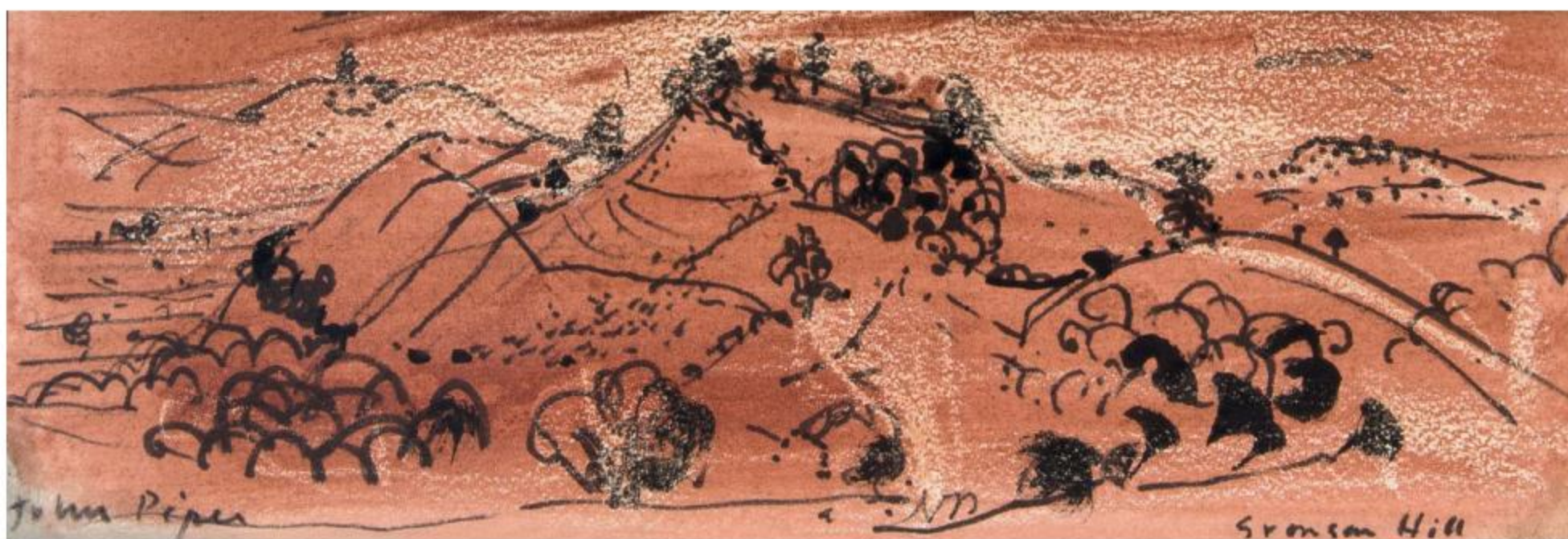
Watercolour and ink

Each 4 ½ x 13 ½ inches

Provenance: given to John Carter by the artist at Fawley Bottom, as a reward for quoting to him the opening lines of John Dyer's poem 'Grongar Hill'



121



Grongar Hill

Grongar Hill, in the Welsh county of Carmarthenshire, is the subject of a topographical poem by the Augustan writer, John Dyer. In 1726, it was published in two versions, the second of which, in particular, has been considered a precursor of Romanticism in its expression of a personal response to landscape. Of the many artistic admirers of the poem, John Piper may be considered the most devoted. He discovered the poem between his first visit to Grongar Hill, made in the 1920s, and his second visit, in the early 1940s, when he painted it in oils. Two years later, that oil was reproduced in lithograph as an illustration to *English, Scottish and Welsh Landscape*, an anthology of verse chosen by

John Betjeman and Geoffrey Taylor, which included the second version of John Dyer's poem. Then, at the end of the decade, in 1950, he gave the present studies of Grongar Hill to the bibliophile, John Carter, as a reward for his being able to quote the opening lines of the poem. Much later, in the early 1980s, he produced three lithographs for an edition of the original version of Dyer's poem, published in a limited edition by the Stourton Press in 1982. In the foreword to that volume, he described Grongar Hill as 'one of the best topographical poems in existence because it is so visual. I have loved the poem ever since I first read it, and I return to it whenever I feel depressed about the countryside getting spoilt'.



122

154 Long Melford Church

Signed and inscribed with edition number

Lithograph printed in colours

From an edition of 275

18 x 24 inches

Printer: Curwen Studio

Long Melford Church

John Piper developed the habit of 'church crawling' while young, and by the age of 17 was keeping topographical notebooks that included drawings, photographs and summaries of guidebooks. While he initially focussed on his home county of Surrey, family holidays soon allowed him to widen his attention to take in East Anglia, among other regions of England. The broad experimental artistic practice that he developed ensured that he could record vernacular buildings and landscapes thoroughly and in an appropriate medium or style. From 1923, when he reached the age of 20, those media encompassed various types of printmaking, including, from 1929, lithography. (Lithography is a method of printing based on the immiscibility of oil and water, and traditionally employs stone as a support for the materials.)

In 1936, John Piper formed 'Contemporary Lithographs Ltd' with Robert Wellington, who ran the Zwemmer Gallery, in order to publish autolithographs by young artists through the Baynard and Curwen Presses. Autolithography offered a much more direct means of reproduction than photographic processes, and so provided an affordable form of artwork for the general public and a ready market for the artist. Piper's own lithographs, whether intended for this company or elsewhere, as independent print or illustration, demonstrate the full range of the medium's techniques, including solid lines, quick washes and resists.

In 1964, Piper showcased his mastery of lithography in *A Retrospect of Churches*, a portfolio of 24 lithographs of English churches that Orde Levinson has called 'Piper's masterpiece of printmaking' (*The prints of*

Publisher: The Cannon Rubber Manufacturers Ltd, 1982

Provenance: Edward Atkin, Director of Cannon Rubber Manufacturers Ltd

Literature: Orde Levinson, *The Prints of John Piper: Quality and Experiment. A Catalogue Raisonné 1923-1991*, London: Lund Humphries, 2010, page 148, no 336

John Piper: Quality and Experiment. A catalogue raisonné 1923-1991, London: Lund Humphries, 2010, page 21). At the same time, it is a celebration of the subject matter with which he is most identified, Levinson noting that he 'is the first English artist since Cotman to concentrate on churches and in particular those of England and Wales' (page 84).

While Piper did not include any Suffolk churches in this portfolio, he had long been aware that the county was famed for its ecclesiastical architecture, and recorded its buildings in a number of paintings, drawings and prints. The fifteenth-century Perpendicular Gothic church of Holy Trinity, Long Melford, epitomises this rich heritage in its cathedral-like scale and fine stained glass. In 1966, Piper produced an evocative wraparound cover for a guidebook of the church written by his mentor, the poet, Edmund Blunden, who made his last home in Long Melford. During the same period, the church provided the venue for weekends devoted to the music of J S Bach, which were organised by another of Piper's friends and collaborators, the Suffolk-born composer, Benjamin Britten.

In 1982, The Cannon Rubber Manufacturers Ltd commissioned Piper to produce the present lithograph of Holy Trinity, Long Melford, in order to mark its 'happy association' with the area, it having a production plant at the nearby village of Glemsford. A year later, the company presented one of the edition of lithographs to Holy Trinity, and this remains on display in the church to the present day. One of Piper's last and largest lithographs, it comprises a summation both of the quality of his art and the grandeur of the building.

STANLEY ANDERSON

Alfred Charles Stanley Anderson, RA RE (1884-1966)

The printmaker and painter, Stanley Anderson, was a major figure in the revival of line engraving between the wars. Though a long career allowed for a diverse range of subjects, his skill was displayed particularly well in a series of prints of farm workers and rural craftsmen.

For a biography of Stanley Anderson, please refer to *Chris Beetles Summer Show, 2017*, page 112.

His work is represented in numerous public collections, including the British Museum and the V&A; and the Ashmolean Museum (Oxford) and The Fitzwilliam Museum (Cambridge).

Further reading

Paul Drury, rev Ian Lowe, 'Anderson, (Alfred Charles) Stanley (1884-1966)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 2, pages 74-76; Robert Meyrick and Harry Heuser, *Stanley Anderson: Prints: A Catalogue Raisonné*, London: Royal Academy of Arts, 2015



155 Nude

Signed and dated 1914

Coloured chalks on tinted paper, 16 ½ x 14 ½ inches

Nos 154-159

Literature: Robert Meyrick and Harry Heuser, *Stanley Anderson. Prints: A Catalogue Raisonné*, London: Royal Academy of Arts, 2015.



156 Hurdle Makers

Signed and inscribed 'Ed:50'

Inscribed with title below mount

Line engraving, from an edition of 50

7 ½ x 6 inches

Executed in 1937 and published by P & D Colnaghi

Literature: page 222, *Catalogue Raisonné* no 218



157 Trimming and Faggoting

Signed and inscribed 'Ed:50'

Inscribed with title below mount

Line engraving, from an edition of 50

8 x 6 inches

Executed in 1943 and published by P & D Colnaghi

Literature: page 240, *Catalogue Raisonné* no 238



158 The Thatcher

Signed and inscribed 'Ed:60'

Inscribed with title below mount

Line engraving, from an edition of 60

6 ½ x 5 ¾ inches

Executed in 1944 and published by P & D Colnaghi

Literature: page 245, Catalogue Raisonné no 242



159 Willow Lopping

Signed and inscribed 'Ed:40'

Inscribed with title below mount

Line engraving, from an edition of 40

7 ¼ x 5 ½ inches

Executed in 1939 and published by P & D Colnaghi

Literature: page 229, Catalogue Raisonné no 225



160 The Rake Makers

Signed and inscribed 'Ed:65'

Inscribed with title below mount

Line engraving, from an edition of 65

7 ½ x 6 inches

Executed in 1948 and published by P & D Colnaghi

Literature: page 254, Catalogue Raisonné no 253



161 The Saddler

Signed and inscribed 'Ed:65'

Inscribed with title below mount

Line engraving, from an edition of 65

7 ½ x 6 ¼ inches

Executed in 1946 and published by P & D Colnaghi

Literature: page 250, Catalogue Raisonné no 248

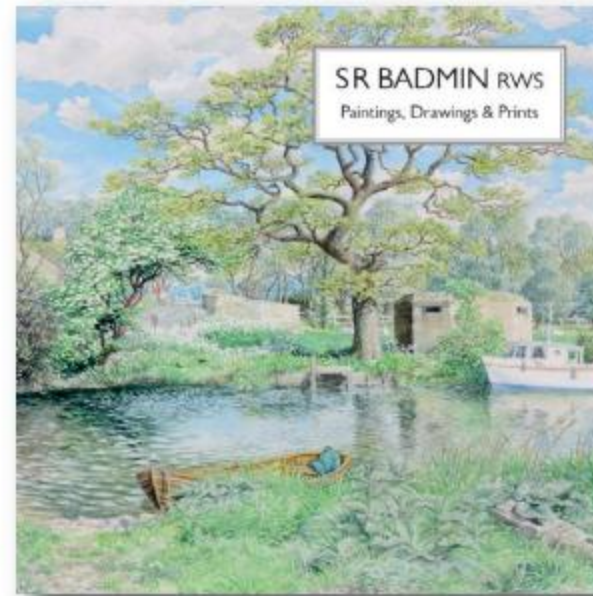
STANLEY ROY BADMIN

Stanley Roy Badmin, RWS RE AIA FSIA (1906-1989)

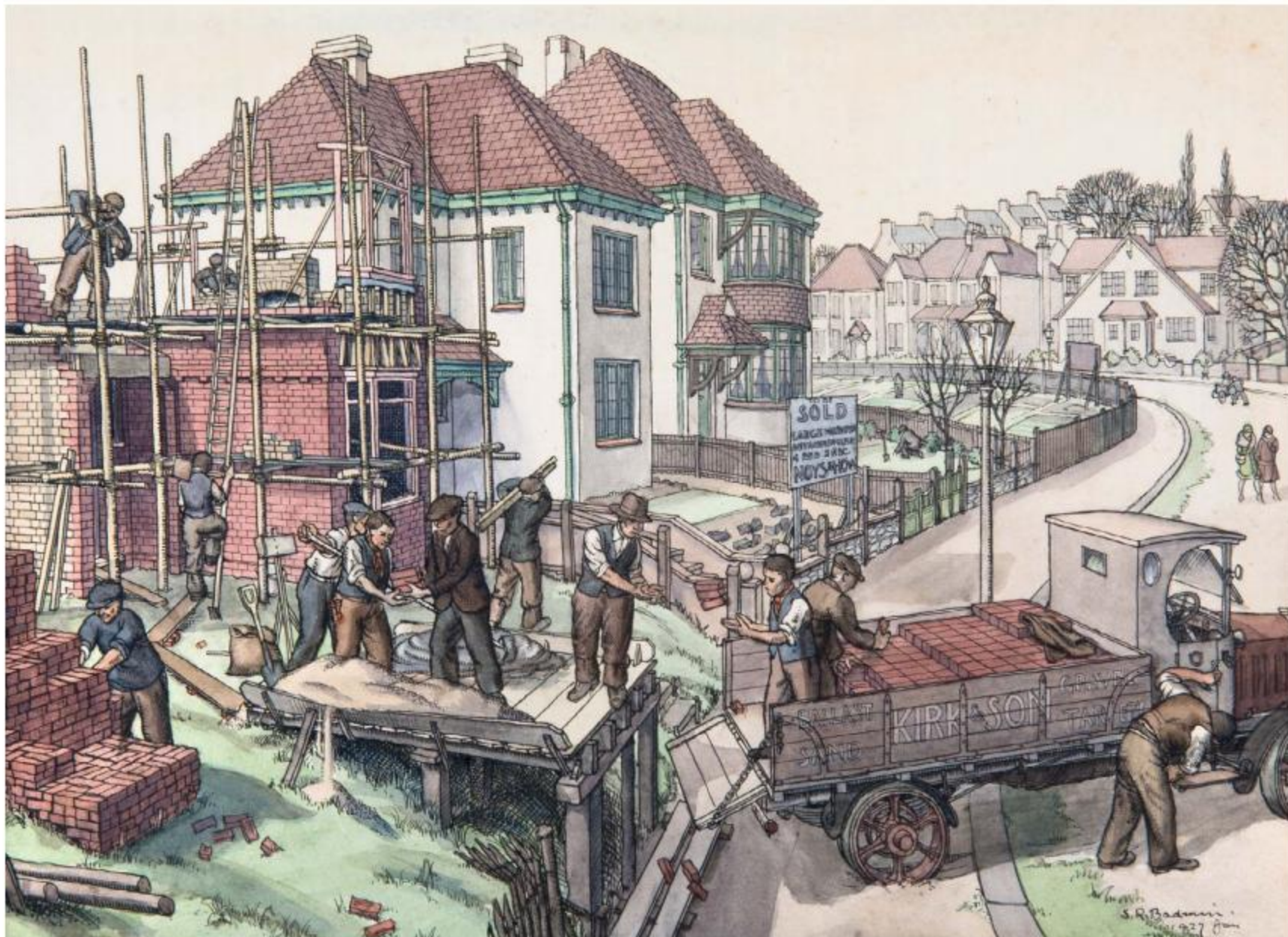
Throughout his career, S R Badmin used his great talents – as etcher, illustrator and watercolourist – to promote a vision of the English countryside and thus of England itself. By underpinning his idealism with almost documentary precision and detail, he was able to produce images that appealed to all, and could be used for a great variety of purposes, from education through to advertising. The wellbeing suggested by each rural panorama is all the more potent, and pleasing, for the accuracy of each tree and leaf, and the plausibility of the slightest anecdotal episode.

For a biography of Stanley Roy Badmin, please refer to *Chris Beetles Summer Show*, 2017, page 124.

His etchings are represented in numerous public collections, including the British Museum; the Ashmolean Museum (Oxford); Aberystwyth University School of Art; and the Herbert F Johnson Museum of Art, Cornell University (NY).



Chris Beetles has been the leading authority on S R Badmin for the last 30 years, since he mounted a large-scale exhibition and published *S R Badmin and the English Landscape* (1985). In 2015, he presented a further major exhibition of over 200 unseen works, mostly from the Badmin Estate. This was accompanied by the catalogue, *S R Badmin RWS: Paintings, Drawings and Prints*, which includes a second edition of Chris Beetles' catalogue raisonné of the prints, a newly-researched chronology, bibliography and a list of exhibitions. Both the original book and the recent catalogue are available from the gallery.



162 Thorpewood Avenue, Sydenham
Signed and dated 1927
Watercolour, 7 x 10 ¼ inches

Thorpewood Avenue, Sydenham

In 1925-26, S R Badmin's father, Charles James Badman, built Aleroy, 45 Thorpewood Avenue, Sydenham, London, SE26, for Badmin and his first wife, Peggy.



163 Hayfield (above)

Signed, inscribed with title and dated 1943
Watercolour
6 ¼ x 10 ½ inches

164 Farmhouse in Forth Valley (below)

Signed, inscribed with title and dated 1956-74
Watercolour, 5 x 8 ½ inches
Illustrated: Chris Beetles, *S R Badmin and The English Landscape*,
London: Collins, 1985, page 105



**165 Study for
'Evening, Maidenhead'**

Signed and inscribed
'Maidenhead Eve'
Inscribed with title below mount
Watercolour with pencil
7 ¼ x 9 inches
Evening, Maidenhead, the
painting for which this is a study,
was exhibited at the Royal
Academy Summer Exhibition,
1955, no 746.



127

**166 Skating on a
Winter Afternoon**

Signed
Inscribed with title below mount
Signed with initials, inscribed
'These trees were done from the
trees at the bottom side & side
of our garden in 52 Dacres Rd,
Forest Hill S.E' and subsequently
dated 1955 on reverse
Signed, inscribed with title and
'Trees are from a view from the
footbridge next to our house
52 Dacres Road, Forest Hill.
Given to REWB 1954 used
by Royle Publications as a card',
and dated '1951 approx'
on label attached to reverse
of original frame
Watercolour with bodycolour
and pencil on board
7 ½ x 10 ¼ inches





**167 Kirby Hall,
Northants**

Signed
Signed, inscribed 'Kirby Hall,
nr Corby' and 'Min of Works',
and dated 1960 below mount
Signed and inscribed with
title and '3' on label of
Royal Society of Painters
in Water-Colours on
original backboard
Watercolour with pencil
8 ½ x 11 inches
Exhibited: Royal Society of
Painters in Water-Colours,
Autumn 1960, no 45

128



168 Springhead Farm, early April

Signed, inscribed 'Springhead Farm, April' and dated 1975
Inscribed 'Springhead Farm, near Storrington, W Sussex'
and 'April' below mount
Signed, inscribed 'Springhead Farm (Parham Estate) near
Storrington, W Sussex' and with artist's address, and
dated 1975 on label on supporting board
Inscribed 'Anvil Gallery' on label on backboard

Watercolour with pencil on paper laid on board
8 x 13 inches

Provenance: Gallery Thirty Three, Billingham, West Sussex

Literature: Chris Beetles, *S R Badmin and The English Landscape*, London: Collins, 1985, page 115

Exhibited: Royal Society of Painters in Water-Colours,
Autumn 1975, no 74

169 Lower House, West Burton

Signed, inscribed 'Lower House, W Burton, Sussex' and dated 1965
Signed, inscribed 'Lower House, Bury, in West Burton' and 'Maj Ayers' House', and dated 'June 1965' below mount
Inscribed with title and '3' on label of Royal Society of Painters in Water-Colours on original backboard
Watercolour with pencil
9 x 12 ½ inches

Exhibited: Royal Society of Painters in Water-Colours, Autumn 1965, no 107



170 Winter Sunshine at Nether Alderley

Signed
Inscribed 'From Alderley Edge Church, Cheshire' and 'ICI research building has been brought round from right', and dated 1989 below mount
Watercolour with bodycolour
7 x 9 inches

Winter Sunshine at Nether Alderley

The Stanley family owned the manor of Over Alderley, Cheshire, from the sixteenth to the early twentieth centuries, and replaced the main house in 1818. However, in 1931, while occupied by Edward Stanley, 6th Baron Stanley of Alderley, the house was damaged by fire, and had to be vacated and partly demolished. It remained empty, while the estate was sold piece by piece, and was eventually sold to Imperial Chemical Industries (ICI) in 1950. It was then developed into a major new Research & Development facility, and remained as such until 2014, when it was purchased by Manchester Science Parks. S R Badmin produced a number of advertisements for ICI between the 1950s and the 1980s.



171 Beefeater

Signed with monogram
Watercolour, bodycolour, pencil and black chalk
29 ½ x 17 ¾ inches

PIETRO ANNIGONI

Pietro Annigoni, RP (1910-1988)

The Italian artist, Pietro Annigoni, worked with supreme skill in the old master tradition, as draughtsman, painter, engraver, and occasional sculptor. Among a broad range of subjects, including religious themes, he produced many self portraits, which charted his development and essayed his skills. After the Second World War, he decided that the British would be particularly sympathetic to his approach to art, and in 1956 he would become world famous when he painted Queen Elizabeth II.

For a biography of Pietro Annigoni, please refer to *Chris Beetles Summer Show*, 2016, page 58.

His work is represented in numerous public collections, including the National Portrait Gallery; the Museo Pietro Annigoni (Florence); and Indianapolis Museum of Art (IN).

Further reading

C R Cammell, *Pietro Annigoni*, London: B T Batsford, 1954; C R Cammell, *Memoirs of Annigoni*, London: Allan Wingate, 1956; Philip Core, 'Annigoni, Pietro (b Milan, 7 June 1910; d Florence, 29 Oct 1988)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 2, page 123; Robert Wraight, *Pietro Annigoni: An Artist's Life*, London: W H Allen & Co, 1976

For a list of the extensive publications about Pietro Annigoni in Italian, see <http://www.annigoni.info>



172 London Docks, Looking Towards Tower Bridge

Signed with monogram
Oil on card, 6 ¼ x 10 ½ inches

ELIZABETH BRIDGE

Elizabeth Bridge, RI ROI (1912-1996)

Elizabeth Bridge was an artist of immense versatility and sensitivity. Though prolific, few records of her sixty-year career remain. While her known legacy indicates that she was primarily a realist painter of floral still lifes, her landscape paintings retain a strength that belies the delicacy of her floral work and suggests she was a diverse talent. She is remembered for her realist flower paintings immortalised in their reproductions on Valentines of Dundee cards and calendars, yet landscapes were her preferred subject and the paintings that survive are testament to her remarkable contribution.

Elizabeth Bridge was born in Golders Green, Middlesex on 30 July 1912 to William and Clara Bridge (née Dewdney), the eldest of four children and their only daughter.

Her father, William Alfred Bridge was an accomplished cellist and the brother of renowned composer Frank Bridge. Her mother, Clara, was a contralto singer who, prior to her marriage to William, had performed professionally. According to a local newspaper article of the time, she and William were

both soloists in a concert at the Dome, Brighton, in 1906. They were married in Steyning, East Sussex in 1911.

Despite her musical heritage, the young Elizabeth was more taken with painting: 'For my third birthday, my mother gave me a box of watercolours. That was the start of my love affair with painting' (Angela Raby, 1999, unpaginated). This love of painting endured throughout her childhood and her education at Hendon County School, and, in 1928, at the age of 17, she won a scholarship to Hornsey School of Art. During her three years of study, she became devoted to painting and determined to earn her living through her art.

Upon her graduation in 1931, the Head of the school wrote an introductory letter to the artist, Joseph 'Jossie' Greenup, highly recommending Elizabeth. This instigated a lifelong friendship with the Greenup family and particularly with Jossie's wife, May. Later the same year, Elizabeth began to work in his studio, modelling for his nude paintings and sitting for his celebrated portrait *Distant Horizons*. At the time, Jossie was commissioned to produce illustrations for *Pearson's Magazine*, which Elizabeth assisted with as well as painting. She is also recorded as being a freelance painter during this period.

In 1939, when the Second World War broke out, Elizabeth joined the London Auxiliary Fire Service as a full-time auxiliary.



173 Firefighters

Signed

Oil on board, 9 ½ x 13 ½ inches

Exhibited: 'The Turn of Women Artists 1837-2018', March-April 2018, no 47

She was based at the West End and Hampstead stations and served throughout the war, painting when her shifts of 48 hours on and 24 hours off allowed. She focused on her flower studies, developing her sensitive style and soft palette, and beginning to sell them through Mr Dingley's Gallery in Golders Green. She was left bereft when two of her younger brothers, Basil and John, were tragically killed whilst serving in the RAF. Her youngest brother Richard, was still at school in 1939, when the war began.

In 1946, Jossie Greenup died of pleurisy. He left an unfinished portrait of Pauline Harrison, an authority on the Middle East, which he asked Elizabeth to complete. He also left a large debt, and May was forced to sell the studio. She and Elizabeth subsequently moved out of London, and so began a companionship that was to last until Elizabeth's death in 1996. They moved first to Charlbury, Oxfordshire, where they rented rooms; then the following year, they bought a large house overlooking the village of Bourton-on-the-Hill in the Cotswolds, which they converted to incorporate a studio space.

Elizabeth first exhibited at the Royal Academy in 1947 with a painting entitled *Winter Sweet*. She made regular trips to London and, in 1948, had her first solo show at the Foyles Gallery. Her flower paintings had become an increasing commercial success since the late 1930s when Valentines of Dundee used them on their greetings cards and four members of the Royal Family chose them at Christmas. Her successes continued when she was elected to the Royal Institute of Painters in Watercolour in 1950 and later the Royal Institute of Oil Painters. In a short autobiographical note written in 1970, Elizabeth listed the prestigious institutions at which she had exhibited, revealing the versatility of her talent: 'Royal Scottish Academy, Paris Salon [where she received an honourable mention], Society of Women Artists, United Society of Artists, National Society of Artists and Industrial Painter's Group etc.' She would exhibit eight paintings at the RA between 1947 and 1966.

In 1952, Elizabeth and May moved to Barton-on-the-Heath where they purchased a cottage and redesigned its outbuildings into studio spaces. Elizabeth encouraged May to paint and her small oils of flowers from their garden were sold in John Lewis and Heals, although Elizabeth felt frustrated that they were appreciated as furnishings and not as art. During their happy years in the Cotswolds, Elizabeth's devotion to painting continued uninterrupted and May set up a pottery school. Whilst living in Bourton-on-the-Hill they nursed both May's sister Kathleen and Elizabeth's mother in their final illnesses and by the late 1960s were keen to move away from the sad memories of the cottage.

They moved to Wales in 1968, purchasing an old schoolhouse in Cardiganshire, and once again undertook an ambitious

renovation project transforming the building so that it combined studios and a gallery space as well as a new home. The move to Wales inspired a new period of work for Elizabeth as the landscape made a great impression on her and her work. She produced a series of paintings of nearby quarry works. Thick with impasto, they depict shadowy mounds of earth touched by an eerie brilliance, and suggest a remarkable turn from the gentle beauty of her flower paintings. However, paintings such as *Firefighters* – likely painted during the war – and *Eden in the Suburbs* – exhibited at the RA in 1964 – suggest her landscapes always possessed an impressive profundity.

Landscapes were known to be her preferred subject and this passion is evident in her work. A newspaper article from 1968 celebrating Elizabeth and May's efforts in turning an ancient schoolhouse into a 'Studio-Home' stated that: 'The favourite subjects for her landscape painting are old quarries. Only once after an illness, did she try to do abstract painting.' She is quoted as having said: 'But I soon went back to realism, which I prefer. A true abstract artist must give the person looking at his work the scope for imagination. I think abstracts are expendable and limited in their appeal' (*Western Telegraph*, Thursday 4 July 1968). In the same article her collage work is also described as 'fascinating', further reinforcing the sense of her versatility as an artist.

Elizabeth and May spent seven productive years in Wales where Elizabeth exhibited at the Royal National Eisteddfod and expanded her landscape repertoire, but they returned to the Cotswolds in the early 1970s. She continued to paint until her last illness. In 1996 she died peacefully at home in Broadway, at the age of 84. Elizabeth's ashes were scattered by May at the source of the River Windrush, which flowed through the Cotswold Hills and into London tracing back the trajectory of their happy lives together.

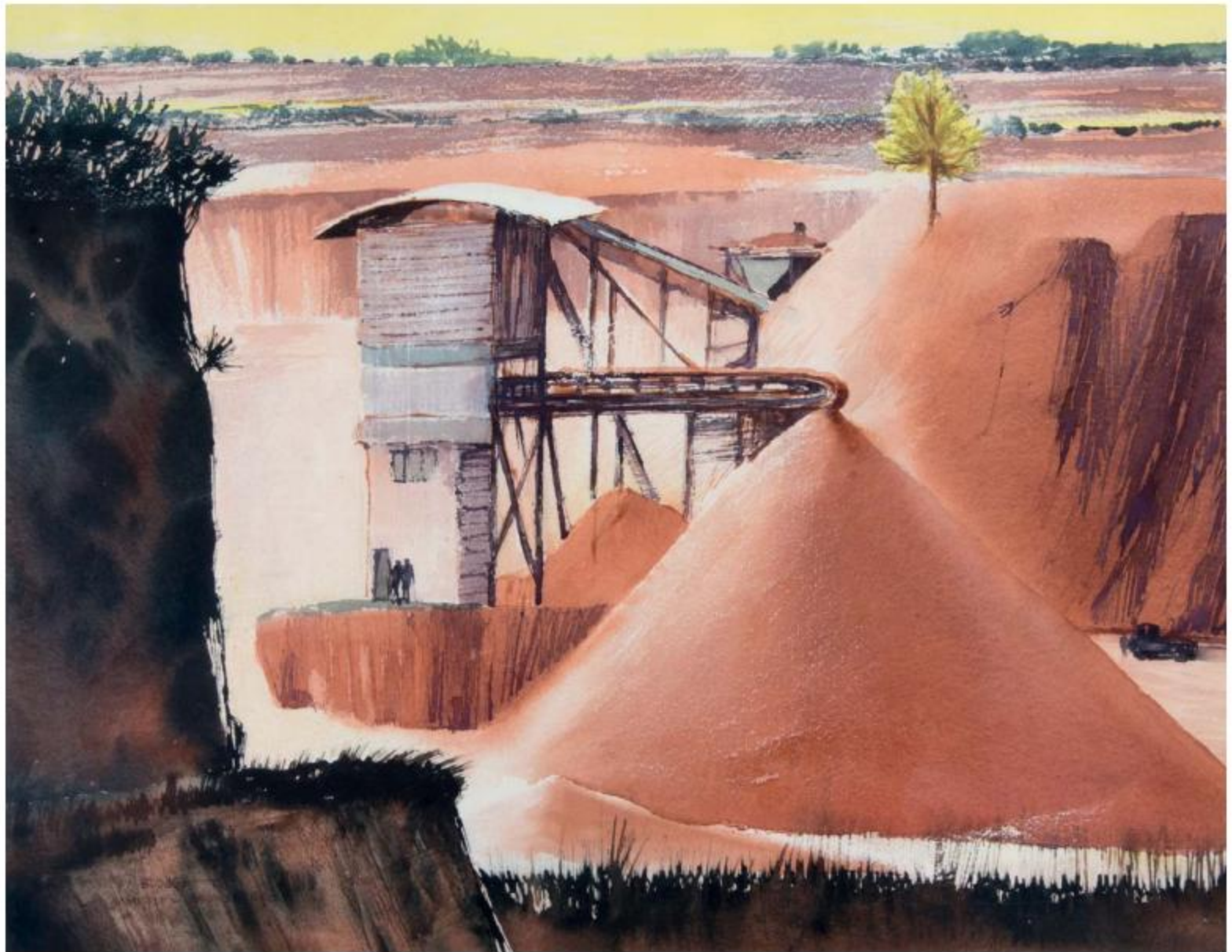
After her death, for unknown reasons, all records of Elizabeth's expansive sixty-year career were destroyed. This biography owes much to Angela Raby's *The Forgotten Service* and her biographical notes on May and Jossie Greenup as well as Elizabeth. As Greenup's niece, Angela Raby wrote of the pair: 'May and Elizabeth lived together from 1946 until 1996. Their friendship from the early thirties until Elizabeth's death was enduring. May requested that Elizabeth's story was told alongside her own.' In 1997, a large group of her paintings were sold at auction, many of their whereabouts remain unknown.

Further Reading

Angela Raby, *The Forgotten Service: Auxiliary Ambulance Station 39 (After the Battle)*, privately published, 1999; Angela Raby, *Biographical Notes on Joseph 'Jossie' Greenup, May Greenup and Elizabeth Bridge*, 1999 (Held in The Women's Library, London School of Economics)

The biography of Elizabeth Bridge is written by Sasha Morse.

**174 Sand Pit –
Bromsberrow**
Signed and inscribed
with title
Watercolour
21 x 27 inches



133

**175 Angular Grey
and Ochre Quarry**
Signed
Watercolour
21 ¼ x 26 ½ inches



ELIZABETH BRIDGE



176 Quarry – Misty Grey

Signed
Watercolour
21 ¾ x 26 ½ inches

134



177 Eden in the Suburbs

Signed
Inscribed with title on label
on reverse
Oil on canvas
40 x 40 inches
Exhibited: Royal Academy,
Summer Exhibition, 1964, no 310

FRANCIS RUSSELL FLINT

Francis Russell Murray Flint, RSW VPRWS ROI
RSMA (1915-1977)

As the son of one of the greatest watercolourists and illustrators of the early twentieth century, Francis Russell Flint was able to use the influence of his father and an upbringing steeped in naval tradition, to become a distinguished painter in his own right, most notably of maritime and coastal scenes.

Francis Russell Flint was born in Brentford, Middlesex on 3 June 1915, the only child of the eminent illustrator and watercolourist, Sir William Russell Flint and his wife, Sibyl (née Sueter). He spent his early childhood in West London, first in Hammersmith, and then, from 1925, at Peel Cottage, in Kensington, where his father would live and work for the rest of his life. Francis was educated at Cheltenham College and the Grosvenor School of Modern Art in Pimlico. His artistic training continued at the Royal Academy Schools, followed by a period studying in Paris. During the mid 1930s, he also spent time aboard the HMS Conway, a school ship moored in the Mersey, in preparation for serving in the Merchant Navy.

Francis Russell Flint grew up in a family with a proud maritime heritage, that would strongly influence his later work. His maternal grandfather had worked as a Royal Navy fleet paymaster and his uncle, Sir Murray Sueter, had served as a rear admiral during the First World War, during which his father had served as a lieutenant in the Royal Naval Volunteer Reserve, and Flint followed in his footsteps by also joining the RNVR in 1938. During the Second World War, he was

appointed an Official War Artist and spent much of the war in the Far East. Records indicate that Flint was married twice, first, in 1943, to Elizabeth Terry, and then, in 1956, to Susan Sumner, though it is unclear what caused the end of his first marriage.

From 1937, when Francis Russell Flint began exhibiting for the first time, he quickly developed a reputation as a skilled painter of maritime and coastal scenes. His work was exhibited at the Royal Academy, and he was elected a member of the Royal Society of Marine Artists, Institute of Oil Painters, Royal Scottish Society of Painters in Water-Colours, and Royal Society of Painters in Water-Colours, where he also served as Vice-President. His vibrant coastal scenes attracted mass appeal, and many of his works were reproduced in publications and magazines, including *Royal Academy Illustrated*, *Illustrated London News*, *The Sketch* and *Tatler*.

Though Francis Russell Flint continued to paint and exhibit throughout his career, he also dedicated a great deal of time to the academic subject of watercolour painting and to educating others. He wrote regularly for publications such as *The Artist* and *The Studio*, and wrote two books, *Watercolour for Beginners* (1953) and *Watercolour Out of Doors* (1969). Later in his life, he moved to Burgess Hill, in Sussex, and took up a position as art master at the nearby Hurstpierpoint College. When the Sussex Watercolour Society was founded in 1976, Flint was elected as its first Vice-President, under Charles Knight. He died on 5 August 1977 at the age of 62 in an accident while on holiday in Spain.

A collection of his work is held at the National Maritime Museum in Falmouth, Cornwall.

The biography of Francis Russell Flint is written by Alexander Beetles.

135

178 **Cafe De La Flotille, Versailles**

Signed

Indistinctly dated 10.54
below mount

Signed and inscribed with title
on reverse

Watercolour

15 x 21 ½ inches



PATRICK HENNESSY

Patrick Anthony Hennessy, RHA (1915-1980)

Patrick Hennessy was a highly individual painter, who may have sometimes perplexed the critics but cultivated a devoted following, especially in the United States and his own country of Ireland. He developed a virtuoso painting technique in order to produce carefully observed, highly-finished compositions, be they still lifes, interiors, landscapes or figure subjects. Hyperrealism, trompe l'oeil illusionism and Surrealism meld one with another in intriguing and seductive ways.

Patrick Hennessy, known familiarly as Tony, was born at 2 Shandon Terrace, Cork, Ireland, on 28 August 1915. He was the youngest of the six children of John Hennessy, a company sergeant major in the 2nd Leinster Regiment in the British Army, and his wife, Bridget (née Ring). In 1917, his father was killed at the Battle of Passchendaele, in Flanders, leaving his mother to bring up the children. She set herself up in the business of repairing and cleaning military and police uniforms. It was probably as a result of this activity that she met her second husband, John Duncan, a Scotsman serving in the Royal Irish Constabulary stationed in Cork. Soon after Bridget and John married at the Roman Catholic Cathedral of Cork in 1921, the entire family moved to 9 Bridge Street, Arbroath, Scotland. Duncan had relatives in the town, and took up a position as a flax mill tenter.

Once settled in Arbroath, Hennessy attended the local primary school, and then, from 1927, Arbroath High School. There he began to reveal a talent for art, which was encouraged by his art teacher, Patrick Ingles. In his final year, in 1933, he won the prizes for both art and history, so convincing his siblings of his promise, and persuading them to provide him with support.

In the autumn of 1933, Hennessy entered Dundee School of Art, and began a four-year diploma course in drawing and painting under James McIntosh Patrick. Hennessy played a full part in the school's social life, including the design of theatrical productions, though not to the detriment of his studies. He gained a first class pass in each year of the course, and won prizes in both 1934 and 1936 for work done in the summer vacation. In 1937, he graduated with a first class distinction, and gained a scholarship to fund a further year on a postgraduate diploma course. An exhibition in Arbroath in 1938, at the end of his postgraduate course, confirmed that he was the leading student in his year, though some of his teachers, and especially Francis Cooper, the Principal, were critical of both his approach and his sometimes disruptive behaviour.

Hennessy was glad to be free of his Dundee years, though he had developed much as an artist, and also met Harry Robertson Craig, a fellow painting student, who would become

his life partner. In June 1938, he won a travel scholarship, enabling him to visit London, Paris, Avignon, Marseilles, Rome and Florence. While in Paris, he met up with his artist friends, Robert Colquhoun and Robert MacBryde, and together they travelled to the south of France. On his return to Scotland in 1939, he attended a residential summer school at Hospitalfield House, near Arbroath, led by James Cowie. However, he again became a disruptive influence and soon departed, by mutual agreement. While two of his paintings were accepted that year for exhibition at the Royal Scottish Academy, he decided to leave Scotland and return to Ireland.

On arriving in Dublin in 1939, Hennessy made a fresh start, keeping secret many of the details of his earlier life. He may have planned the move because he was given a solo show at the Country Shop, St Stephen's Green, in mid December of that year, which included landscapes, still lifes and a number of significant portraits, including those of the children of Eduard Hempel, German Envoy to Ireland. The exhibition was opened by the predominant Irish Modernist painter, Mary 'Mainie' Jellett, and attracted favourable reviews.

Hennessy straddled traditional and modern painting, a position that often led him to be underestimated by critics, but made him popular among artists. In 1940, he was invited to join the Society of Dublin Painters, a progressive group, and contributed regularly to its annual exhibitions during the 1940s and early 1950s. Simultaneously, from 1941, through to 1979, he exhibited almost annually at the Royal Hibernian Academy. He was elected an associate of the RHA in 1948 and a full Academician a year later. Also in 1948, he held a solo show at the Victor Waddington Galleries in Dublin. Harry Craig had joined him in Dublin in 1946, and they then shared their time between the city, where Hennessy had his studio, and County Cork, where they spent the summers.

In 1950, Hennessy's painting, *De Profundis* (1944-45), was selected for an exhibition of Contemporary Irish Painting that was shown in both Boston and Ottawa. As a result of this exhibition, American critics, dealers and the public began to look more seriously at Irish art, including the work of Hennessy. He was also receiving a greater degree of attention back in Ireland, where, in 1951, he became the subject of a retrospective at the Society of Dublin Painters, which showcased his work of the decade 1941-51. He was patronised by many of the rich and titled of the country, and especially remaining members of the Anglo-Irish establishment, and responded to commissions for portraits of their houses, as well as for murals within them. Among others, he was introduced to the writer, Elizabeth Bowen, and, through her, a wide literary circle that included Evelyn Waugh and Iris Murdoch.

In 1951, Hennessy visited France, Switzerland and especially Italy, taking in Venice and Sicily, and producing studies for a number of paintings, including *The Bronze Horses of St Mark's*

(1953), which was exhibited at the Royal Academy, in London, in 1954. During this period, he also went to Greece and Spain.

In 1956, Hennessy's friend, David Hendriks, opened the Ritchie Hendriks Gallery on St Stephen's Green, in Dublin. Hennessy and Craig were instrumental in its foundation and development, and it became the main showcase for Hennessy's work during the following 20 years. In October of the same year, Thomas Agnew & Son, in Bond Street, London, also mounted a show of his work. Highly successful in themselves, these exhibitions also led to further commissions.

From late in 1959, and especially during the winters, Hennessy began to suffer significantly from various illnesses, including pleurisy. So he took up the suggestion of William George Fegan, his doctor, and a friend and patron, that he winter somewhere with a drier, warmer climate. He and Craig then spent increasingly long winters in Tangier, Morocco, finally moving to the country in 1970. Morocco would have a strong effect on his painting, encouraging him to lighten his palette and introduce bright, patterned textiles into his still lifes.

Critics sometimes reacted negatively to the changes in Hennessy's work, but it remained popular with collectors in Ireland and increasingly with those in the United States. The Guildhall Gallery, Chicago, mounted a successful exhibition in

1965, and, as a result gave him annual shows and a permanent display. By the end of the decade, American sales outstripped those in Ireland. Highlights of the 1970s included a joint show with Harry Craig in 1974, mounted by David Hendriks at the Cork Arts Society; a retrospective at the Guildhall Gallery in 1975; and a solo show with Hendriks in 1978. By then, he and Craig had moved to the Algarve, in Portugal, and he had entered his final decline. In November 1980, Craig brought him to London for medical treatment, but he died of cancer on 30 December.

Patrick Hennessy left his entire estate to Harry Robertson Craig, with the proviso that on his death the RHA should be the beneficiary. This legacy has been used to set up the annual Hennessy Craig Scholarship for aspiring artists.

His work is represented in numerous public collections, including the Crawford Art Gallery (Cork).

Further reading

Seán Kissane and Sarah Glennie (eds), *Patrick Hennessy – De Profundis*, Dublin: Irish Museum of Modern Art, 2016

The 2016 exhibition catalogue, Patrick Hennessy – De Profundis, includes Kevin A Rutledge's biographical essay, 'Patrick Hennessy: A Life', which provides the basis for this present entry.



179 Roses in a Bedroom

Signed

Signed, inscribed with title and dimensions in inches, and dated 9/3/65 on reverse

Oil on canvas

16 x 22 inches

Provenance: Guildhall Galleries, Chicago, Illinois

RAYMOND BOOTH

Raymond Charles Booth (1929-2015)

Intensely private, and possessing an obsessive work ethic and passion for the natural world, Raymond Booth earned a reputation as one of the greatest botanical painters and illustrators, despite rarely leaving his Yorkshire home. Eschewing the more fashionable Modernist principles of the early mid-twentieth century, he instead produced beautiful, intense compositions in oil of British flora and fauna, that rival the very finest Victorian followers of the genre.

Raymond Booth was born in Wetherby, West Yorkshire, on 8 August 1929, to John Booth, a member of the local police force, and his wife Margaret Edna. When Raymond was still a young child, the family moved from their first home in the crowded streets of central Leeds, to Fearnville Place, in the leafy suburb of Roundhay. His father was a keen Rambler and impressed upon Booth from an early age a respect and understanding for the British countryside. Just a short walk from his childhood home was Roundhay Park, the second largest urban park in Europe, comprised of over 700 acres of parkland, lakes and woodland. It is likely that growing up so close to such an environment had a profound influence on him, helping to develop what would become a lifelong obsession with the natural world. Booth's early passion for nature was surely heightened by the number of summer holidays he spent on an estate near Winterslow, Wiltshire, where an uncle worked as a gamekeeper.

In 1946, at the age of 17, Booth won a scholarship to study at Leeds College of Art. However, his studies were put on hold during two years of National Service, which he spent largely with the RAF in Egypt, guarding the Suez Canal. He returned to Leeds College in 1949, graduating in 1953. While at Leeds College, he had frustrated his teachers and fellow students by insisting on working in a more traditional, precise style, and rejecting the more Modernist principles that were being promoted. As a result, his teachers convinced him that he was unlikely to earn a living as an artist, and encouraged him instead to study for a teaching diploma. Shortly after graduation however, he was diagnosed as suffering from tuberculosis, a consequence of his time in Egypt, and was admitted to a sanatorium, where he would stay for the next six months. Years later, Booth would joke 'I am one of the few people who can say, "Thank God for TB"' (*The Times* obituary, 9 September 2015), as his months of recuperation gave him countless hours to develop his skills as a botanical artist. This enforced focus on his work gave him the confidence to submit a number of his drawings to a botanical art exhibition in London organised by the Royal Horticultural Society. These works attracted the

attention of a number of prominent horticulturalists, including Dr Harold Fletcher, the director of the RHS's gardens at Wisley, Sir George Taylor, director of the Royal Botanic Gardens at Kew, and the second Lord Fairhaven, all of whom would become patrons of Booth. His drawings at the Royal Horticultural Society also earned him a commission to illustrate a large two-volume work devoted to camellias, entitled *The Camellia* (1956), by Beryl Leslie Urquhart. When the actor Ernest Thesiger viewed the works at the RHS, he recommended them to the director of Walker's Galleries on New Bond Street. As a result, Booth would exhibit there until its closure in 1961.

Following the closure of Walker's Galleries, Booth began exhibiting, from 1962, at the Fine Art Society. He held his first solo show there in 1975, and would go on to have a further seven dedicated exhibitions, including a large, 50-year retrospective in 2011. Though he lent several owl studies to an exhibition on birds of prey at Leeds City Museum during the early 1970s, he remained virtually unknown in his native Yorkshire until a retrospective exhibition of his work toured his home county, going on display at Huddersfield Art Gallery, Crescent Art Gallery, Scarborough, and Cooper Gallery, Barnsley. In 1992, he completed one of his most ambitious undertakings, a collection of 85 drawings of Japanese flora for Don Elick's *Japonica Magnifica*. This impressive publication was borne out of 12 years of correspondence between Booth and Elick, an American plant collector who had lived in Japan for over 40 years. During this time, Elick would send rare and exotic Japanese plants to Booth, who would grow them in his garden. His drawings for *Japonica Magnifica* were exhibited at the Fine Art Society and Lotherton Hall, Leeds, in 1992, and the Royal Botanic Garden, Edinburgh (1994), before spending two years touring the USA, going on display at the Paine Webber Gallery (New York), Morris Museum (Morristown, New Jersey), the Elvehjem Museum of Art (Madison, Wisconsin), the Hunt Institute for Botanical Documentation (Pittsburgh, Pennsylvania), Bruce Museum (Greenwich, Connecticut) and Chicago Botanic Garden.

Booth was an intensely private, almost reclusive artist who spent his career obsessively dedicated to his craft, rarely venturing from his home in Alwoodley, a suburb of Leeds. His exquisitely detailed and scientifically accurate oils were produced in a home studio from plant specimens that he personally cultivated in his garden and greenhouses, or from animal specimens that had been sent to him, such as foxes, badgers and birds, which he kept in a special refrigerator. Indeed, his first contact with Leeds City Museum was through the natural science collections, where the curators would lend him owls and rabbits for his studies. Despite an association of over fifty years, he visited the Fine Art Society only once. He did not personally appear at an opening of any of his shows until the major retrospective of his work held at Leeds Art Gallery in 2002.



180 Barn Owl at Dawn, Eccup

Signed and dated 1980

Oil on board

30 ½ x 36 inches

Exhibited: 'Raymond Booth', The Fine Art Society, London,
November-December 1982, no 37

Raymond Booth met his wife, Jean (née Wilson), the widow of the artist Ronald Pawson, at Gadsby's artists' materials shop, where she worked, close to his home. They were friends for many years before marrying in 1991. They lived together at 22 Far Moss, Alwoodley, Leeds, until Booth died from cancer on 26 June 2015. They had no children. The following year, a major memorial exhibition was held at the Fine Art Society.

His work is held in numerous public collections, including the Shirley Sherwood Gallery at Kew; The Fitzwilliam Museum

(Cambridge) and Leeds Art Gallery; The Ulster Museum (Belfast) and the Hunt Institute for Botanical Documentation (Pittsburgh, PA)

Further Reading

Peyton Skipwith, *An Artist's Garden*, New York: Callaway, 2000

The biography of Raymond Booth is written by Alexander Beetles.

ANTHONY EYTON

Anthony John Plowden Eyton, RA RWS RCamA RWA LG (born 1923)

One of Britain's foremost living travel painters, Anthony Eyton has been sent across the globe, as far afield as Australia, Ethiopia and Hong Kong. These travels have inspired colourful, vibrant works that have been exhibited at the Royal Academy [and beyond] for over 50 years.

Anthony Eyton was born in Teddington, Middlesex, on 17 May 1923. His father, John Eyton, had been an Assistant Collector in the Indian Civil Service before returning to England and becoming a writer of Indian romance novels. His mother, Phyllis (née Tyser), was an artist, who studied painting at Heatherley's School of Art. In 1929, her painting *Apple Tree in Blossom* was exhibited at the Royal Academy; however, she tragically died in a riding accident the same year at the age of just 29.

Growing up in Silchester, Hampshire, Eyton did not take up painting until the age of 15, when his father gave him a paint box that had once belonged to his late mother. The inspiration of his mother's work and a desire to remain close to her memory encouraged him to begin a degree in Fine Art at Reading University in 1941, but he left after a term to join the army. From 1947 to 1950, following his demobilisation, he resumed his education at Camberwell School of Art, where he studied under William Coldstream. He would return to Camberwell in 1955 in a teaching capacity, and continue to tutor there part-time for 30 years.

In 1951, Eyton was awarded the Abbey Major Scholarship from the British School at Rome, which presented him with the opportunity to work in Italy. This was the first in an extensive series of travels throughout his career, the fruitful results of which have ensured his reputation as one of the finest travel painters of the twentieth century. These travels have taken him as far afield as India, Australia, Israel and Sudan. In 1982, he was commissioned by the Artistic Records Committee to observe and paint the Gurkha regiment in Hong Kong and the New Territories. The resulting works were exhibited the following year at the Imperial War Museum. In 1996, he was sent to record the centenary of the British embassy in Addis Ababa, Ethiopia, by the Government Art Collection.

The first solo exhibition of Eyton's career came in 1959 and was held at the New Art Centre, London, the first of three shows to take place there over the next ten years. He also held shows at the New Grafton Gallery in 1973 and Newcastle-upon-Tyne Polytechnic in 1978. Later that year, he held his first exhibition at Browse & Derby, the first of 12 solo shows there over a period of 35 years. In addition to his teaching role at Camberwell, Eyton also taught at the Royal Academy Schools from 1964 to 1999, and spent a year as Head of Painting at St Lawrence College, Kingston, Ontario in 1969. Anthony Eyton was elected a member of the the London Group in 1958, an associate Royal Academician in 1976, a full Academician in 1986 and Senior Academician in 1998. He was also a member of the Royal West of England Academy (1984), the Royal Watercolour Society (1988) and the Royal Cambrian Academy (1993). In 1985, he was appointed resident artist at the Leicester Royal Infirmary, with subsequent exhibitions held there, Surrey University and the King's Fund Centre. Since 1999, he has been resident artist at the Eden Project, Cornwall. He was awarded an Honorary Fellowship from University of the Arts, London in 2011. Eyton has been recognised with numerous awards throughout his career, including the Kingston Whig-Standard Award while teaching in Ontario (1969), the John Moores Prize (1972), the Grocers' Company Fellowship to work in Italy (1973), first prize at the Second British International Drawing Biennale in Middlesbrough (1975) and the Charles Wollaston Award at the Royal Academy (1989).

In 1960, Eyton married Frances Mary (née Capell) and moved into a house on the Brixton Road, London. Together, they had three daughters. Between 1968 and 1982, he kept a studio in Spitalfields, east London, living initially in nearby Wilkes Street, before moving round the corner to Hanbury Street. In 1982 he returned to the same house in Brixton, where he continues to live and work.

Further Reading

Jenny Pery, *Eyton's Eye*, London: Royal Academy, 2005

The biography of Anthony Eyton is written by Alexander Beetles.



181 Uluru, Ayer's Rock

Signed

Oil on canvas

47 ¾ x 59 inches

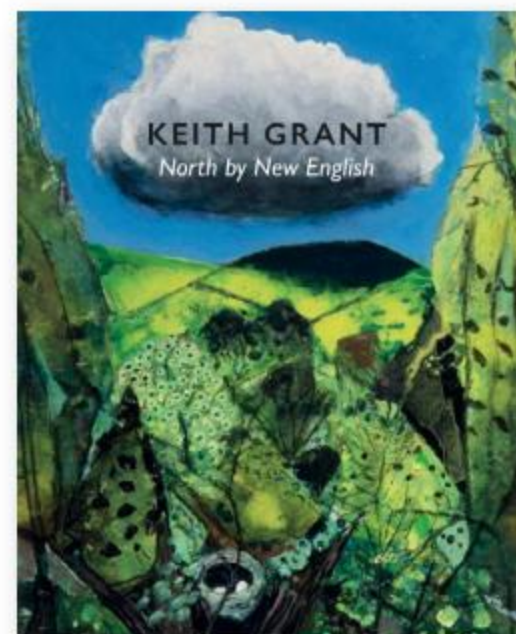
KEITH GRANT

Keith Frederick Grant (born 1930)

One of the greatest living British landscape painters, Keith Grant has travelled extensively, and has confronted the elements in order to produce extraordinary, resonant images of nature, especially in the north. Recently, he has preferred to recollect his experiences in the tranquility of his studio in Norway, and work imaginatively to produce an exciting series of what he calls 'autobiographical' paintings.

For a biography of Keith Grant, please refer to *Chris Beetles Summer Show*, 2015, page 55.

His work is represented in the Government Art Collection and numerous public collections, notably the Fitzwilliam Museum (Cambridge).



For further information on the works of Keith Grant, please refer to *Chris Beetles Summer Show*, 2010; *Chris Beetles Summer Show*, 2011; *Chris Beetles Summer Show*, 2013 and *Chris Beetles Summer Show*, 2015. Solo exhibition catalogues include, *Elements of the Earth*, 2010; *Metamorphosis*, 2016 and *North by New English*, 2017 (as pictured above). Chris Beetles is also publishing a forthcoming monograph on the life and work of Keith Grant.



182 Northern Spring

Signed with initials, inscribed with title and dated 29.3.1961

Inscribed 'Idea for catalogue cover. Attempt to convey the profusion of detail. The northern pine forests present to the beholder in spring. One is conscious of encounters – the relationships that exist between trees and cloud, cloud and eclipsed sun, tree to tree, land to sky' below mount

Pen and ink

6 ¼ x 11 ¼ inches



Northern Spring derives from a travelling scholarship I was awarded to study in France, but I used some of it to travel to Norway. In France, I was captivated by the wrought iron constructions in the old French cemeteries and something of their chaotic calligraphy had found its way into my drawings of the Norwegian forests where the tree forms and tree tracers influenced a kind of duality of style.

(Keith Grant, May 2018)

183 Landscape in Red Light

Signed

Pencil sketch of landscape

with trees on reverse

Watercolour, bodycolour, ink and varnish on card

5 ¾ x 8 ¾ inches



184 An Abstract Landscape (above)
Signed and dated 61/62
Oil on board, 29 ½ x 39 ½ inches
Provenance: Patrick and Caroline Neill

185 The Pool of the Drowned Man (below)
Signed and dated 61/62
Oil on board, 23 ¾ x 32 inches
Provenance: Patrick and Caroline Neill





186 Coastal Rocks

Signed

Watercolour, bodycolour, ink and varnish on card
11 x 6 inches



187 Snow-Capped Rocks

Signed

Watercolour, bodycolour, ink and varnish on card
8 ¾ x 14 ¾ inches

188 Dolphins in Moonlit Sea

Signed inscribed with title and 'Full Moon and Turning Wave. The Burren Coast Co Clare. D Devlin Lough Derg: The metal moon, unspent virgin eternity sleeping in the mind', and dated 8/75

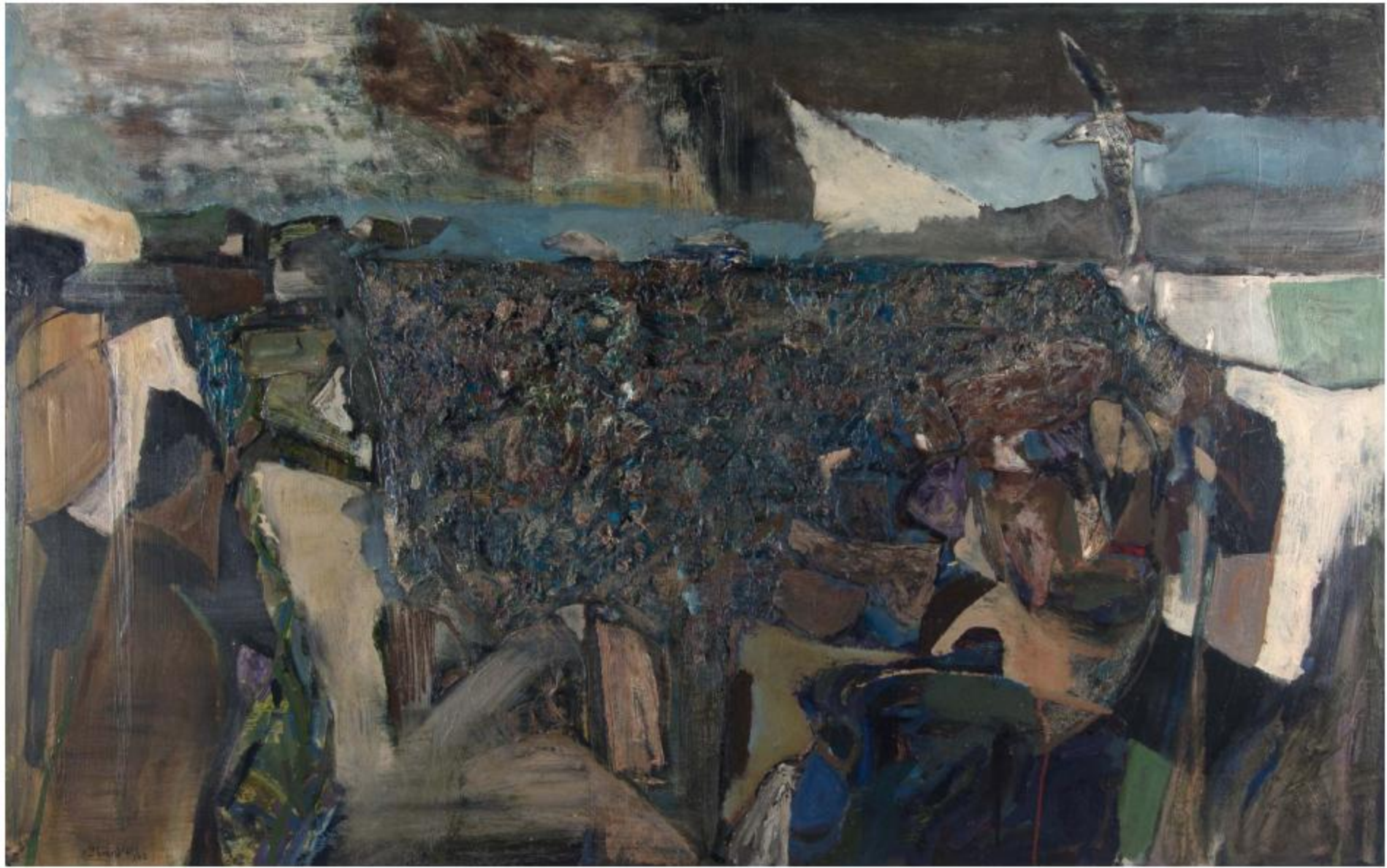
Watercolour and bodycolour, 9 x 27 inches

Exhibited: 'Keith Grant: Recent Paintings – Iceland and Ireland', Rowland Browne & Delbanco, March-April, 1976, no 38



This painting is the result of an encounter I had whilst swimming in Ireland with a school of dolphins. The beautiful creatures came within touching distance, arriving at a disturbing speed but I realised, posing no threat. The dolphins were everywhere, silhouetted in the turning waves of the Atlantic swell. In this work I have tried to express the unique thrill of meeting them in their natural environment, some of nature's dearest representatives.

(Keith Grant, May 2018)



189 The Gull in the North III

Signed and dated 61/62

Signed, inscribed with title and details of provenance and exhibition, and dated 61/62 on reverse

Oil on board

29 ½ x 47 ½ inches

Provenance: Patrick and Caroline Neill

Exhibited: Rochdale Art Gallery, 1967, as 'Lofoten Islands'

145



190 Dark Autumn

Diptych

Oil on canvas

Each measuring 18 x 20 inches

Provenance: Roland, Browse & Delbanco, London

Left panel: Signed, inscribed with title, medium, dimensions in inches, 'Top', 'Diptych', and 'Left panel', and dated 'Oct/Nov 69' on frame

Right panel: Signed, inscribed with title, medium, dimensions in inches, 'Top right' and 'Diptych', and dated 'Oct/Nov 69' on frame



191 Kourou (above)
Signed, inscribed with title and dated 82
Acrylic and ink on board
22 ¼ x 32 ¼ inches
Provenance: Patrick and Caroline Neill

192 'Kourou' Jungle lit by a Rocket (below)
Signed, inscribed with title and dated 12/82
Acrylic and ink on board, 19 ½ x 25 ¾ inches
Provenance: Patrick and Caroline Neill
Exhibited: Browse & Darby, 1984, no 31





193 Spring

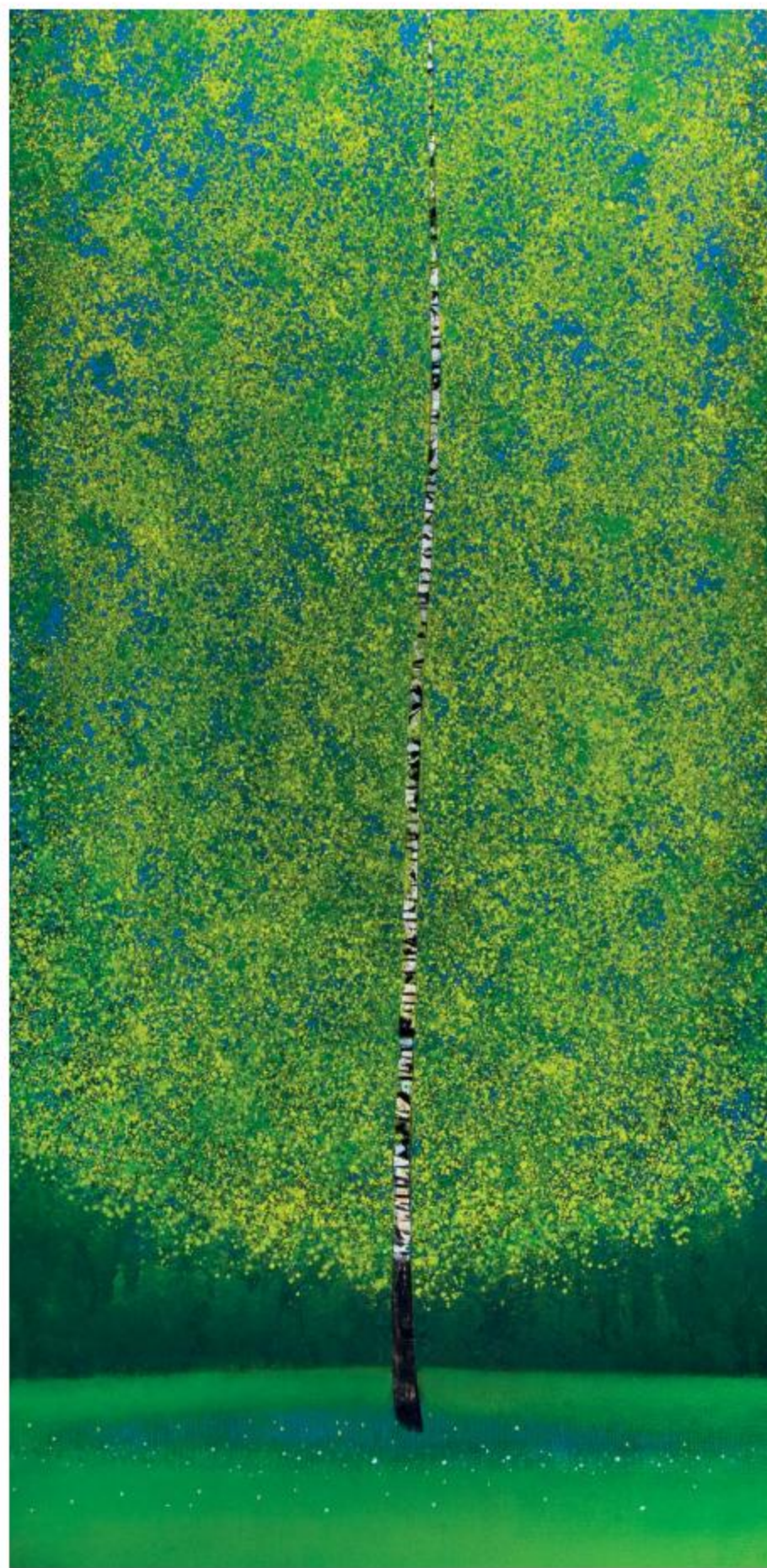
Signed

Signed, inscribed with title and numbered
and dated 37/2008 on reverse

Oil on canvas

67 x 36 inches

In this series I have used the most common tree in Norway, the Silver Birch, to express the four divisions of the year. The spring canvas uses identifiable colours of the season, when the forest is at last free of snow and wild flowers and pure greens flourish. (Keith Grant, May 2018)



194 Summer

Signed

Signed, inscribed with title and numbered
and dated 38/2008 on reverse

Oil on canvas

67 x 36 inches

In summer, the Birch Tree is heavily foliated, suggesting the abundance of the all too brief Scandinavian summer, when the high sun illuminates every twig leaf and trunk, casting counter-changes of light and shade over the earth. (Keith Grant, May 2018)

**195 Autumn**

Signed

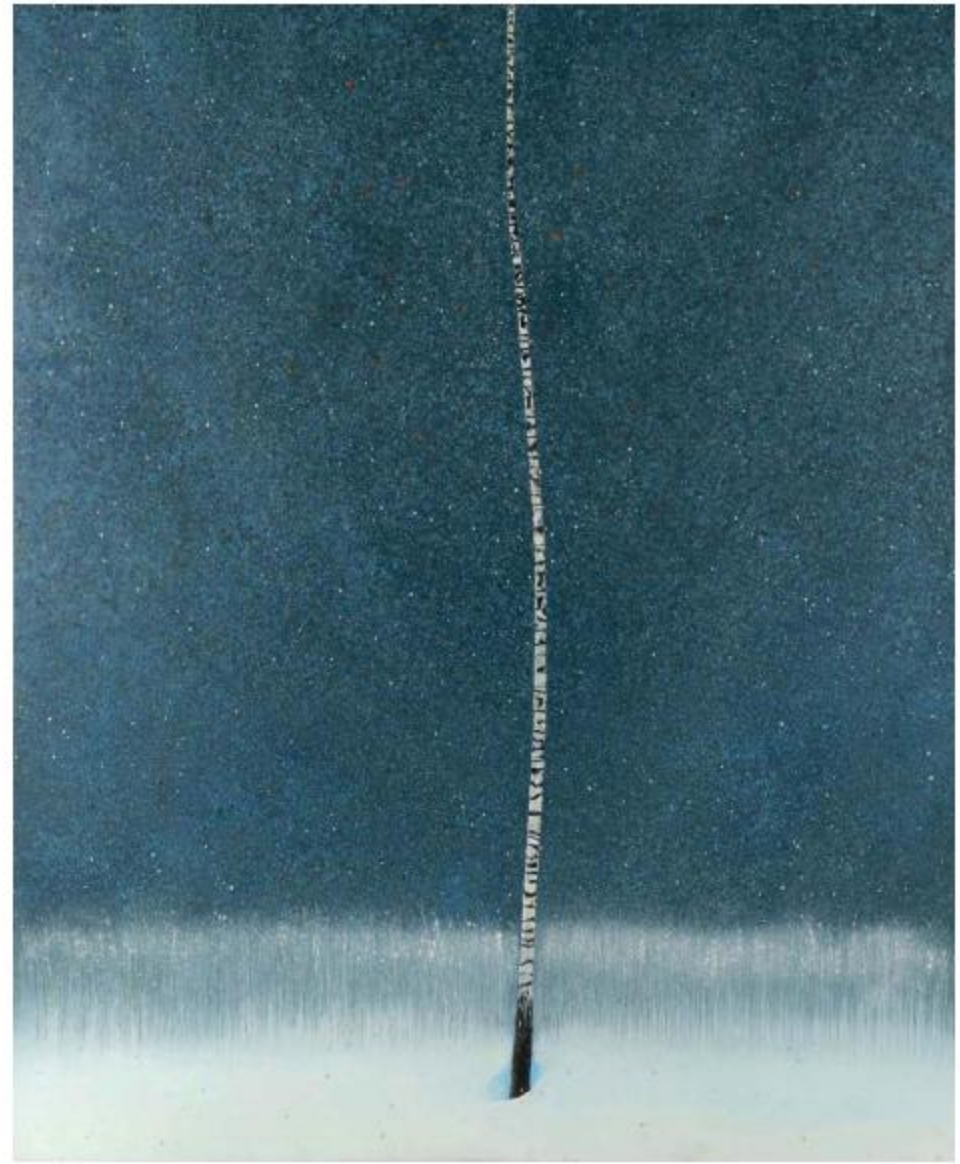
Signed, inscribed with title and numbered and dated 39/2008 on reverse

Oil on canvas

35 ½ x 43 ½ inches

The beautiful autumn colours of the North are displayed vividly by the russets, browns, yellows and oranges of the Birch Trees, standing out against the darkness of the pine forests. No other tree in Norway, except perhaps the Maple, reaches such intensity of colour as the Birch Tree's autumn dress.

(Keith Grant, May 2018)

**196 Winter**

Signed

Signed, inscribed with title and dated 2008 on reverse

Oil on canvas

43 ½ x 35 ½ inches

The Birch Tree, standing in the snow of the Northern winter, shorn of leaves and isolated, is a symbol for me of natural death preceding life, as well as a metaphor for eternal return.

(Keith Grant, May 2018)

INDEX OF ARTISTS 2018

Allingham, Helen	72	Marshall, Herbert Menzies	79
Anderson, Stanley	123	Mote, George William	42
Annigoni, Pietro	130	Moore, Henry	60
Badmin, Stanley Roy	125	Naish, John George	34
Barton, Rose	81	Nicholson, Francis	8
Booth, Raymond	138	Nisbet, Robert Buchan	85
Bond, William Joseph Julius Caesar	77	Paterson, Caroline	70
Brabazon, Hercules Brabazon	99	Paton, Waller Hugh	37
Breakspeare, William	66	Piper, John	120
Bridge, Elizabeth	131		
Calthrop, Claude	68	Rowlandson, Thomas	11
Chalon, John James	16		
Crouch, William	18	Shepherd, Thomas Hosmer	26
Dodgson, George Haydock	33	Sherrin, John	50
Evans, Bernard Walter	76	Simpson, William	24
Eyton, Anthony	140	Sowerby, John	74
		Stanfield, Frederick Clarkson	19
Field, Walter	46	Talmage, Algernon	104
Fielding, Newton	32	Towne, Francis	4
Flint, Francis Russell	135	Varley, John	9
Garden, William Fraser	83	Walcot, William	114
Glindoni, Henry Gillard	64	Wolfe, George	44
Goodwin, Albert	89		
Grant, Carleton	87		
Grant, Keith	142		
Hagedorn, Karl	116		
Hay, James Hamilton	109		
Hearne, Thomas	6		
Hennesy, Patrick	136		
Hough, William	51		
Howard, George	45		
Hunt, Alfred William	38		
Hunt, Cecil Arthur	106		
Hunt, William Henry	48		
Johnson, Edward Killingworth	61		
Jutsum, Henry	35		
Kilburne, George Goodwin	69		
Knight, Charles	117		
Lear, Edward	22		







CHRIS BEETLES GALLERY

8 & 10 Ryder Street, St James's
London SW1Y 6QB
020 7839 7551 gallery@chrisbeetles.com
www.chrisbeetles.com

